



A University of Sussex PhD thesis

Available online via Sussex Research Online:

<http://sro.sussex.ac.uk/>

This thesis is protected by copyright which belongs to the author.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Please visit Sussex Research Online for more information and further details

Empowering Passivity in H.D.'s *Madrigal Cycle* Novels

Emel Zorluoğlu

**School of English
University of Sussex
April, 2017**

I hereby declare that this thesis has not been, and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:.....

Abstract

My thesis re-situates the work of modernist writer, Hilda Doolittle (H.D., 1886–1961) at the intersection of modernism, psychoanalysis, spirituality and passivity. Although H.D. is often claimed to be a feminist writer, there are very few active expressions of feminist anger in her work. Instead, we might turn to psychoanalytic discussions to consider where the anger resides in H.D. Melanie Klein argues that aggression is an innate instinct and art is a means of sublimating that instinct. For H.D., a bisexual mother who experiences war trauma, betrayal, death, stillbirth and breakdown, aggression and anger become a form of artistic energy that allows her to create herself anew. In a sense, her pain and suffering are transformed into an embedded anger that later becomes H.D.'s catalyst to write. I argue that not writing in explicit anger was a deliberate choice, for H.D. yearned to destroy the dichotomies she faced, not to reverse them. To do this, and still reflect her anger, she adopts an unusual passive-aggressive writing strategy. Though passivity might seem like a negative rather than a positive trait to feminist readers, I seek to demonstrate that H.D. manages to extract power from passivity. I explore through Kleinian psychoanalysis the ways in which H.D.'s writing relates to power and passivity and, importantly, to H.D.'s Moravian ancestors, who were, simultaneously, 'gladly passive' and powerful. Whilst appearing passive, these narrative strategies also hold the power that H.D. values. As such, Moravian ways of dealing with aggression contribute to the passive-aggressive writing methods that H.D. adopts, such as the *roman à clef* and palimpsest. In subsequent chapters on *Asphodel* and *Hermione*, I reflect on how these two novels represent a place for her to emerge as a powerful voice.

Acknowledgements

I am deeply indebted to my supervisors, Pamela Thurschwell and Alistair Davies, who have been a continuing source of guidance and encouragement. Their invaluable feedback, support and challenging criticism throughout four years have made this project possible, and far more interesting. I also would like to thank Rachel Cole and Yolanda Cerda for reading and commenting on drafts of the thesis, always with a smiling face, and for being patient listeners whenever I needed that. I would also like to thank Susan Stanford Friedman for her encouraging feedback on my thesis, and Craig Atwood for his substantial comments on my Moravian chapter.

And I do not know how to thank my sister, Zeynep Erhan. I cannot put into words how much I admire and value your companionship. Two PhDs in one house, or rather one room, would always be challenging, but you made it as delightful as possible. Thank you for tolerating my idiosyncratic behaviour and tendency for late-night conversations, as well as many other things. I also would like to thank my friends, Yun Pei, Sima Kamali, Isilay Taban, Hulya Kaya, Pelin Dikmen and Haydar Karaman, for accompanying me during coffee breaks, or on many other occasions, and supporting me whenever I needed it. A special thank goes to another friend, Wendy Andre, for providing a peaceful room and offering exciting and challenging conversation.

I would like to acknowledge the financial support of the Turkish Government, without which this project certainly would not have happened. I also wish to thank the School of English at the University of Sussex and Sussex Doctoral School for their support. The funding I received from the Doctoral School and the School of English made trips to the Moravian Archives, an H.D. conference in Pennsylvania and a conference in Reims possible.

I am also grateful to my father, Şaban Zorluoğlu, my mother, Engin Yalçın, and my brother, Umut Çetin Zorluoğlu, for their unconditional love and support. What you make me feel is blissful and great. A father who ignores the expected patriarchal role and a mother who becomes another Helen are whispering voices in the project and

initiators of my journey. Lastly, I would like to express my love and gratitude to Mustafa Akbey. When I didn't feel or care like going on anymore, he got me through it and became the most positive force in my life.

List of Abbreviations for Works by H.D.

Asphodel ----- A

Bid Me to Live---- BID

Gift ----- G

HERmione ----- HER

Paint it Today ---- PIT

Abstract.....	iii
Acknowledgements.....	iv
List of Abbreviations for Works by H.D.	vi
Chapter One: Introduction	2
Chapter Two: The Moravian Legacy	22
<i>Lebenslauf</i>	51
Chapter Three: The Aesthetics of Passive-Aggressiveness	58
<i>Roman à Clef</i> : A Scandal Sheet or A Healing Space?.....	73
Palimpsest: A Mythical or A Modernist Form?.....	92
Scrapbook	100
Chapter Four: War Phobia and the Aesthetics of Trauma Writing in <i>Asphodel</i>	112
Writing Trauma.....	118
Anger towards Her Female Partners and Her Mother.....	133
Chapter Five: Hermione: Writing beyond the Beginnings	145
Reparation with the Image of Mandy and Fayne.....	168
Pain and Palimpsest: A Narrative Strategy?	177
Conclusion: Being a Rope Dancer	185
Bibliography	191
Appendix.....	211

Chapter One: Introduction

In a letter to her friend, Viola Jordan, dated 29 March 1927 or 1928, Hilda Doolittle (H.D., 1886–1961) writes:

I am bringing out a volume of prose, semi-private, in Paris. No one really likes my prose much but I can't be held up by what the critics think H.D. ought to be like [...] I have a purple¹ sex story (though highly spiritualised) about a Greek girl in Rome which I like but people don't think it quite 'worthy' of H.D. I say who is H.D.? They all think they know more about what and why she should or should not be or do than I.²

Who is H.D.? Unlike the explicit angry rhetoric of this letter, in another letter, to Jordan, H.D. confesses that she 'can't afford to make enemies.'³ In a similar vein, Margaret Dunn states that 'H.D. was rarely critical, even of those who judged her harshly.'⁴ These different statements capture the essence of this thesis, wherein I will analyse H.D.'s empowering passivity that becomes a means to channel her anger when establishing 'who H.D. is.' H.D. needed to separate herself from her male mentors, Ezra Pound, the founder of Imagism with all his 'do's and don'ts', and her husband, Richard Aldington, another influential canonical figure. She needed to disentangle herself from what they thought 'H.D. ought to be like' so as to establish her new self/selves. Contrary to her male mentors' wishes, H.D. would quit Imagism, as I will elaborate in Chapter Three, and fashion herself anew in her passive-aggressive 'prose' through creating an aesthetic of the marginal in her *romans à clef*.⁵

¹'Purple story' is reminiscent of a Greek myth wherein a mutilated Philomela weaves purple signs to articulate her story of rape to her sister, Procne. The reference to this myth will be further elaborated in conjunction with the H.D. and Pound relation in Chapter Three.

²The letter is cited in Susan Stanford Friedman, *Psyche Reborn: The Emergence of HD* (Bloomington: Indiana University Press, 1981), p.6.

³The letter is cited in Barbara Guest, *Herself Defined: The Poet H.D. and Her World* (New York: Doubleday & Company, 1984), p.163.

⁴Margaret M. Dunn, 'Altered Patterns and New Endings: Reflections of Change in Stein's 'Three Lives' and H.D.'s 'Palimpsest'', *A Journal of Women Studies*, 9.2 (1987), 54–59 (p.54).

⁵A French term meaning 'novel with a key', refers to fictional works in which public figures and events are disguised behind a fictional screen. See Melissa Boyde, 'The Modernist *Roman à Clef* and Cultural Secrets, or I Know That You Know That I Know That You Know', *Australian Literary Studies*, 24.3–4 (2009), 155–166 (p.156).

During the 1920s, the period of high, formalist, masculinist Modernism, as Shari Benstock notes, H.D. detached herself ‘physically and psychologically from the literary movement that might have claimed her as one of its foremost practitioners.’⁶ Susan Stanford Friedman reads this separation as H.D.’s deliberate decision to place herself in the margins of Modernism, ‘perhaps in order to develop an aesthetic of the marginal.’⁷ H.D. challenged Pound’s modernism and reconstructed a form of representation that emphasised displacement of the ‘other’ and that would shatter ‘assumed’ meanings. This reversal would allow H.D.’s spiritualised modernist story to emerge in a passive form: as a *roman à clef*. Writing from the margins seems like being ‘on a tightrope’, so recording her story was not easy and H.D. fluctuated between the heterosexual and paternal Modernism that was offered by Pound, her ex-fiancé, and the maternal and lesbian world of her lifelong companion, Annie Winifred Ellerman, better known by her pen name, Bryher.⁸ Benstock argues that H.D. ‘was never able to choose between the two, and the writing moment always brought with it this crisis of sexual identity.’⁹ Agreeing with Benstock, I suggest that this crisis has similarities to the crises that we find take place in the infant in the psychoanalytic theory of Melanie Klein. This crisis becomes part of H.D.’s development throughout her writing career. H.D. never picked one side; she was always aware that the self and the other exist in relation to, and in tension with, each other. The self delineates the other, and yet the self is contained in the other. Hence, she represented herself as fragmented and containing multiple selves that defied boundaries. Her writing momentum persistently captured the crisis of marginality within.

Although there has been some revival in the appreciation of H.D.’s work since the 1970s, she has been pushed, by and large, into the margins of Modernism.¹⁰ Early critics, led by Robert Duncan and Susan Stanford Friedman, exhumed this buried author, poet, translator and critic, re-evaluated her position within the modernist canon

⁶Shari Benstock, *Women of the Left Bank, Paris, 1900–1940* (Austin: University of Texas Press, 1999), p.343.

⁷Ibid.

⁸Ibid., p.342.

⁹Ibid.

¹⁰Some earlier critics of H.D. are mostly negative, see Douglas Bush, *Mythology and the Romantic Tradition in English Poetry* (Cambridge: Harvard University Press, 1937), pp.500–505. For an elaborate discussion of H.D.’s critics, see Susan Stanford Friedman, ‘Who Buried HD? A Poet, Her Critics, and Her Place in ‘The Literary Tradition’’, *College English*, 36.7 (1975), 801–814.

and provided invaluable insights into H.D.'s works.¹¹ Given the persistent writing and rewriting of her life, H.D. critics have not been slow to grasp the important connections between H.D.'s conflicts and their psychological bearing on her fiction. They have taken a noticeable interest in Freudian as well as Lacanian and Kristevan approaches.¹²

Yet, with the exception of Susan Edmunds's lengthy study and Esther Sánchez-Pardo González's article, none of these studies offers any reading of H.D.'s controversial writing through a Kleinian lens.¹³ Edmunds, in *Out of Line*, offers an elaborate analysis of H.D.'s late poetry and considers the effect of reparation and the aggression in H.D.'s late poems. Whereas Freud's influence on H.D. has long been recognised Edmunds is first to argue that Melanie Klein also shaped H.D.'s thought. Edmunds argues that the 'good' and 'bad' mother images are the root cause of H.D.'s ambivalent feelings towards motherhood, which are permeated by both fear of female aggression and 'faith in women's life-giving and life-sustaining capacities.'¹⁴ Esther Sánchez-Pardo González's article also reads one of H.D.'s long poems; *Trilogy* through Kleinian lenses and discusses H.D.'s 'unconscious fear of male sadism towards women'¹⁵. While I draw from many other critics, the connection that I establish between Klein and H.D.'s aggressive writing strategy owns more to these two critics than any other. While extending their ideas, I also diverge from them. Unlike Edmund and González I suggest that H.D. had already started to use her passive aggressive-writing strategies to deal with the 'good' and 'bad' mother images in her early prose writing, *Madrigal Cycle* Novels. Along with these critics, Lyndsey Stonebridge analyses 20th century's fascination with death drive through Kleinian lenses in her cornerstone book, *The Destructive Element: British Psychoanalysis and Modernism*. *Destructive Element* was

¹¹Robert Duncan, *The HD Book* (California: University of California Press, 2010).

¹²See Claire Buck, *H.D. and Freud: Bisexuality and Feminine Discourse* (New York: Harvester Wheatsheaf, 1991); Diana Chisholm, *H.D.'s Freudian Poetics: Psychoanalysis in Translation* (London: Cornell University Press, 1992).

¹³Susan Edmunds, *Out of Line: History, Psychoanalysis & Montage in H.D.'s Long Poems* (Stanford: Stanford University Press, 1994).

¹⁴*Ibid.*, pp. 90-91.

¹⁵ Esther Sánchez-Pardo González, 'The Textual Unconscious and Its Effects: Aggression and Reparation in H.D.'s Work, 1935-1948', *Atlantis*, 24. 1 (2002), 205-224 (p.205).

extremely crucial while establishing Klein's ideas in a larger context of modernism and understanding the Western tradition.¹⁶

While extending Edmund's and González's argument, bringing Moravian heritage into discussion enables my exploration of writing in relationship to glad-passivity discussion that has yet to be given due attention by critics. Along with the well-established tradition of psychoanalysis, a few critics, such as Elisabeth Anderson and Nannette Norris, have recently turned to look at H.D.'s Moravian background, an initiative offering exciting insights into H.D.'s writing dynamics.¹⁷

Though H.D.'s writings became a source of interest for a wide array of criticism, most of these diverse discussions centre on H.D. the poet, not H.D. the novelist.¹⁸ In this project I will focus on H.D. the novelist and consider her prose writings, in particular her *Madrigal Cycle* novels: *Paint it Today*¹⁹, *Asphodel*²⁰, *HERmione*²¹ and *Bid Me to Live*,²² wherein H.D. mainly used her life as her material. Unlike H.D. the poet, H.D. the novelist has never been reinstated amongst highly acclaimed modernist prose writers. One possible reason for her not finding the place she deserves could be that H.D.'s novels valorise a spirituality and passivity that could not be recognised, either by feminist writers who were contemporaries of H.D. or the secular modern new world.

¹⁶Lyndsey Stonebridge, *The Destructive Element: British Psychoanalysis and Modernism* (London: MacMillan Press, 1998)

¹⁷Elisabeth Anderson, *H.D. and Modernist Religious Imagination* (London: Bloomsbury Academic, 2013); Nannette Norris, *Modernist Myth: Studies in H.D., D.H. Lawrence and Virginia Woolf* (Canada: Dreamridge Publishing, 2015).

¹⁸H.D. studies does not only revolve around psychoanalysis, for a further discussion on how H.D. was influenced by Greece and ancient myths see Diana Collecott, *H.D. and Sapphic Modernism, 1910–1950* (Cambridge: Cambridge University Press, 1999); Rachel Connor, *H.D. and the Image* (Manchester: Manchester University Press, 2004); Eileen Gregory, *H.D. and Hellenism: Classic Lines* (Cambridge: Cambridge University Press, 1997). To elaborate on the effects of trauma in H.D.'s writing see Sarah Graham, 'Falling Walls: Trauma and Testimony in H.D.'s Trilogy', *English*, 56 (2007), 299–319; Trudi Tate, 'H.D.'s War Neurotics', in *Women's Fiction and The Great War*, ed. by Suzanne Raitt and Trudi Tate (Oxford: Oxford University Press, 1997), pp.241–262; Suzette A. Henke, *Shattered Subjects: Trauma And Testimony in Women's Life-Writing* (London: Macmillan, 1998), pp.25–53. For a discussion of the significance of H.D.'s American roots, see Annette Debo, *The American H.D.* (Iowa City: University of Iowa Press, 2012).

¹⁹H.D., *Paint it Today* (New York: New York University Press, 1992). Henceforth, citations will appear within the text in parentheses.

²⁰H.D., *Asphodel* (Durham: Duke University Press, 1992). Henceforth, citations will appear within the text in parentheses.

²¹H.D., *HERmione* (London: Virago Press, 1984). Henceforth, citations will appear within the text in parentheses. For the sake of clarity, throughout the paper I will use *HERmione* when I refer to the novel and Hermione when I refer to the protagonist, unless I cite directly from the novel.

²²H.D., *Bid Me to Live* (London: Virago Press, 1984). Henceforth, citations will appear within the text in parentheses.

The strategies that H.D. adopted were not only marginalising but sometimes abject, writing forms that disturb the reader. H.D.'s prose writing plunges the reader into a confusing and difficult mental landscape, and challenges accepted 'facts'. With these strategies, H.D. managed to break away from dichotomies and blur the borders between passivity and aggressiveness, truth and fiction, and she also managed to reflect her religious background and the spirituality she was searching for. To capture these moments of rupture and demonstrate how H.D.'s account of passivity becomes a means for channelling aggression into constructive prose, I will integrate the two strands of H.D.'s critics in an exciting and illuminating way: psychoanalysis, with a particular focus on Melanie Klein, and H.D.'s Moravian heritage. Whilst H.D.'s Moravian background will give insights into my argument of 'empowering passivity', a Kleinian approach will help me to elaborate on aggression as a catalyst for H.D.'s writing.

Although H.D. is often claimed to be a feminist writer, there are very few active expressions of feminist anger in her work.²³ Instead, we might turn to psychoanalytic discussions to consider where the anger resides in H.D.; Melanie Klein argues that aggression is an innate instinct and art is a means of sublimating it.²⁴ Before going into a detailed discussion of how H.D. sublimated her anger through her art, it will be helpful to elaborate on Klein's argument that aggression is an innate instinct. In *Beyond the Pleasure Principle*, Freud introduced the 'death drive' on top of his well-known 'life drive.' To distinguish between these two instincts, he argues that the death instinct

²³The second-wave feminism movement promoted 'anger' as an essential component of social change and women like H.D. and Virginia Woolf has been blamed for not being angry. As Guest highlights 'H.D. showed little interest in the social and economic plight of women in general. She would always be sympathetic and helpful to a particular woman, but toward a movement, such as the suffragist cause, there is no evidence of her support.' See, Guest, p. 116. Further Benstock notes that neither Virginia Woolf nor H.D. participated in a larger community of women, see Benstock, p.349. Also Friedman states that 'in spite of her strong anti-fascist convictions, the alliance between writer and activism in the thirties held no attractions for H.D.' See, Susan Stanford Friedman, 'Modernism of the 'Scattered Remnant': Race and Politics in the Development of H.D.'s Modernist Vision', in *H.D. Woman and Poet*, ed. by Michael King (Orono: University of Maine Press, 1986), pp.91-116 (p.92).

²⁴Klein was the first object relation theorist to suggest that aggression is an innate instinct. Other object relations theorist vehemently opposed the idea and rather advanced that the view that aggression springs as a result of environmental impact. Important to note that I tend to use anger and aggression interchangeably, it is important to note that aggression is a drive that is soothing in individuals while anger is an emotion that exists between people. See Kathleen Woodward, 'Anger ... and Anger: From Freud to Feminism' in *Freud and the Passions*, ed. by John O'Neill (Pennsylvania: Pennsylvania state university Press, 1996), p.75.

is the desire to return to an 'inorganic state.' This earlier stage, the inorganic state, which is devoid of tension, is the one we experienced in the womb, so returning to this state is only possible in death; concordantly, 'the aim of all life', Freud suggests, 'is death.'²⁵ The death instinct seeks to return the organism to this 'passive' state. But this creates a dualism between the libidinal instinct that seeks to fight death and the death instinct. These two instincts coincide at a confluence point in the principle of constancy, the aim being to achieve a tensionless state. The organism then needs to find a way to contain the death instinct and avoid harm.²⁶ In order to preserve itself, the ego needs to project the death instinct onto outer objects; in this way, it either becomes aggressive towards objects or is encapsulated within external objects through sublimation.²⁷ Freud advanced his death instinct idea in response to Einstein's letter, in 1931, wherein they exchanged ideas on the matter of 'why [there is] war' and 'is there any way of delivering mankind from the menace of war?'²⁸

We assume that human instincts are of two kinds: those that conserve and unify, which we call "erotic" [...] *Eros* [...] and, secondly, the instincts to destroy and kill, which we assimilate as the aggressive or destructive instincts. These are, as you perceive, the well-known opposites. Love and Hate, transformed into theoretical entities; they are, perhaps, another aspect of those eternal polarities, attraction and repulsion, which fall within your province. But we must be chary of passing over-hastily to the notions of good and evil. Each of these instincts is every whit as indispensable as its opposite and all the phenomena of life derive from their activity, whether they work in concert or in opposition.²⁹

War, according to Freud's understanding, can roughly be summarised as the externalisation of the death instinct, and the projection of the negative instinct onto the other. One cannot deny the necessity for an outlet for our repressed impulses; however,

²⁵Sigmund Freud, 'Beyond the Pleasure Principle (1920)', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Beyond the Pleasure Principle, Group Psychology and Other Works*, Vol. 18 (1920-1922), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 7-66 (p.38).

²⁶Sigmund Freud, *The Ego and the Id*, trans. by James Strachey (New York: W.W. Norton, 1960), p.46; Freud, 'Beyond the Pleasure Principle (1920)', p.9.

²⁷Hanna Segal, *Psychoanalysis, Literature and War*, ed. by John Steiner (London: Routledge, 1997), p.130.

²⁸Albert Einstein, 'Einstein's letter, 30th July 1932', in *Why War?* (California: International Institute of Intellectual Co-Operation League of Nations, 1933), pp.3-6 (p.3).

²⁹Sigmund Freud, 'Freud's letter, September 1932', in *Why War?* (California: International Institute of Intellectual Co-Operation League of Nations, 1933), pp.9-21 (p.15).

what we do with this instinct is what matters. Whilst the death instinct, in the Freudian schema, is the reason for most cruelty and aggression, it also becomes the origin of creativity and art. To further understand how aggression becomes the core of the creative impetus, we should turn to Klein. Humanity, as Klein suggests, cannot be rescued from inevitable violence unless it accepts its innate aggression.

The repeated attempts that have been made to improve humanity – in particular to make it more peaceable – have failed, because nobody has understood the full depth and vigour of the instincts of aggression innate in each individual. Such efforts do not seek to do more than encourage the positive, well-wishing impulses of the person whilst denying or suppressing his aggressive ones. And so they have been doomed to failure from the beginning.³⁰

Though Freud is the initiator of the death drive, the expansion of this drive, as becomes clear from the above-stated passage, owes more to Melanie Klein than to Freud. Klein developed and mapped out an atlas of the toddler's endopsychic structure, whilst centring her discussion mostly on two main positions: the paranoid-schizoid and the depressive positions.³¹ Despite Klein's ideas overlapping with Freudian thinking, Klein deviated from Freud when establishing her mother-centred theory, allying superego development with the mother rather than centring it on penis envy.³²

Klein postulated that the baby starts its life in a paranoid-schizoid position, wherein it sees the mother as part object. It becomes clear, from the very first day, for Klein that, unlike Freud, the mother is the central figure in the development of the toddler. Opposing Freud's claim that development of the superego depends on paternal law, Klein postulates that everything depends on the relation with the maternal imago. The baby later comes to realise that the part object actually belongs to the same person, the mother's body, causing the baby to feel guilt that it was robbed of its mother's body. This new insight into the object-relation world of the infant brings with it guilt and

³⁰Melanie Klein, 'The Early Development of Conscience in the Child', in *Love, Guilt and Reparation and Other Works 1921–1945*, ed. by Hanna Segal (London: Virago Press, 1988), pp.248–257 (p. 257).

³¹Paranoid because fears are persecutory, and schizoid because the defensive structure is characterized by the splitting of objects.

³²I will elaborate on Klein theories of paranoid-schizoid and depressive positions when relevant in forthcoming chapters.

grief, since the damage that the infant has inflicted upon the bad mother might have harmed the good mother as well.³³

To cope with this guilt, the new-born tries to make some 'reparation' and thus goes into a depressive position by accepting both her good and bad instincts. In this position, the infant no longer seizes on its aggression through splitting his/her mother's image, but rather restrains it so as not to damage the good aspect of the mother, for fear of the effects that retaliation might have on him/her. For Klein, this ability to contain oneself heralds the origin of the creative process and has a transcendental quality to it. From 1940, in Klein's writings, the ability to repair becomes 'the driving force in the integration of the ego, in its growth and its adaptation to reality.'³⁴ Hence Klein began to speak of two aesthetic themes: the origin of the creative process and the concept of beauty.³⁵ However, a question remains: If art is produced as a result of reparation, then how can we explain all the fragmentation and anger it contains? Klein provides an explanation as follows: though these parts are rejected, they also contain valuable parts of the self; 'art is born from the chaos of primary impulses and affects.'³⁶

The more the ego can integrate its destructive impulses and synthesize the different aspects of its objects, the richer it becomes; for the split-off parts of the self and of impulses which are rejected because they arouse anxiety and give pain also contain valuable aspects of the personality and of the phantasy life which is impoverished by splitting them off. Though the rejected aspects of the self and of internalized objects contribute to instability, they are also at the source of inspiration in artistic productions and in various intellectual activities.³⁷

Klein's student, Adrian Stokes, in *The Invitation in Art* (1965), subtly pinpoints how the incentive to embark on creating an artwork embeds aggression within it. Marble has to be split and carved, and unwanted stone knocked off; clay has to be battered. Making

³³For further information, see Melanie Klein, *Love, Guilt and Reparation and Other Works 1921–1945* (London: Virago Press, 1988); Melanie Klein, *Envy and Gratitude and Other Works 1946–1963*, ed. by M. Masud R. Khan, (London: Vintage, 1997); Hanna Segal, *Melanie Klein* (Middlesex: Penguin Books, 1981); Juliet Mitchell, 'Introduction', in *The Selected Melanie Klein*, ed. by Juliet Mitchell (New York: The Free Press, 1986), pp.9-32.

³⁴Sandra Gosso, 'Introduction: From Reparation to the Aesthetic Conflict', in *Psychoanalysis and Art: Kleinian Perspectives*, ed. by Sandra Gosso (London, Karnak, 2004), pp.1–29 (p.5).

³⁵*Ibid.*

³⁶*Ibid.*, p.7.

³⁷Melanie Klein, 'On the Development of Mental Functioning (1958)', in *Envy and Gratitude and Other Works 1946–1963* (London: Vintage, 1997), pp.236–246 (p. 245).

the first mark on a virgin canvas for a painter, or a virgin page for a writer, is equally fraught and agitating.³⁸ Since artistic works become containers for our aggressive instincts, they are transformed into objects of consolidation that soothe the anxiety that might be aroused were we to confront our denials and fear of retaliation.³⁹ ‘They became testament to our civilisation and its future legacy.’⁴⁰

As Chapters Four and Five will better illustrate, a perfect example of Klein’s cycle of empowerment of aggression and fragmentation is H.D.’s *Madrigal Cycle*. For H.D., a bisexual mother who experienced war trauma, betrayal, death, stillbirth and breakdown, aggression and anger became a form of artistic energy that allowed her to create herself anew. The *Madrigal Cycle* novels rewrite the same moment from very different points of view, with different purposes – one which is sister-love (*Paint it Today*), one which is mother-daughter/ daughter-mother love/hate (*Asphodel, HERmione*), and one which is heterosexual love (*Bid Me to Live*). These four novels allude to their differences, ‘as their different titles and authorial signatures emphasize.’⁴¹ The first *roman à clef* of the cycle, *Paint it To-Day*, which is set against the First World War, focuses more on the ‘lesbian’ self of H.D., and it becomes a testament to her ‘search for the ‘sister love’ who would empower her spiritually, sexually, and creatively.’⁴² This novel is signed Helga Dart, a name that preserved her genderless initials and emphasised her being a woman of art (Helga D’art). In the title, she also uses art as a weapon, as a ‘Dart’ which is targeted to hit the masculine symbolic order. Whilst *Paint it Today* is the first novel of the cycle, and the most overarching one, it is the shortest of the four. As H.D. puts it, ‘it is a very long story or a very short story, depending on how you look at it. I could more or less tell it in a paragraph. I could spend my life on ten long volumes and just begin to get the skeleton framework of it’ (*PIT*, p.27). Written in 1921 and not published during her lifetime, *Paint it Today* starts with her childhood years in Pennsylvania, circa 1890, and terminates just before her second pregnancy, in 1918.⁴³ The other novels in the cycle either zoom in and fill in the gaps in *Paint it Today* or rework what it says.

³⁸Hanna Segal, *Dream, Phantasy and Art* (Hove: Bruner-Routledge, 1991), p.72.

³⁹Maria Walsh, *Art and Psychoanalysis* (London: I.B. Tauris, 2013), p.96.

⁴⁰*Ibid.*

⁴¹Susan Stanford Friedman, ‘Return of the Repressed’, in *Signets: Reading H.D.*, ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990), pp. 233-252 (p.236).

⁴²Cassandra Laity, ‘Introduction’, in *Paint It Today* by H.D. (New York: New York University Press, 1992), pp.xvii–xliii (p.xviii).

⁴³*Paint It Today* was partially published in 1986. Only in 1991 was it published in its entirety.

Asphodel, the second *roman à clef* of the cycle, was written between 1921 and 1922.⁴⁴ It was only published in 1992. Compared to *Paint it Today*, *Asphodel* covers a shorter time span in H.D.'s life. It starts with H.D.'s departure for Europe (1915) and ends with the birth of her daughter (1918). Set against the background of the First World War, this 'unsigned' novel focuses on the silent story of H.D.'s illegitimate motherhood and stillbirth. After crafting two novels, H.D. went back to her adolescent years in her motherland and wrote about her early search for identity. *HERmione* becomes the prelude to *Asphodel*. It starts with H.D. dropping out of college (1907) and finishes with the hope of departing for a new land (1915). The last novel in the cycle, and the only one published during her lifetime, *Bid Me to Live (A Madrigal)*, signed with a shortened version of her married name, Delia Alton, is a more condensed public text dealing with her heterosexual affairs. Though it is a narrative of the First World War years (between 1917 and 1918), it took shape during the Second World War years and beyond (between 1939 and 1950).⁴⁵ For the first time, in *Bid Me to Live*, H.D. brings D.H. Lawrence into her writing and gives an account of their relationship.

Similar to the cycle of Klein's positions, the *Madrigal Cycle* novels reflects H.D.'s struggle to contain her aggressive instinct.⁴⁶ The *Madrigal Cycle* novels, as becomes clear, create a palimpsest illusion of H.D.'s life. Much critical work has been done on H.D.'s writings' relationship to the palimpsest, '[a] parchment from which one writing has been erased to make room for another', according to H.D.'s definition.⁴⁷ Her idea of the palimpsest, along with this pattern of cycle writing, is crucial to my argument for her passive-aggressive writing strategy. This 'endless' circle ties together Moravian wound theology and Klein theory. Though I will rely on the *Madrigal Cycle* as a whole to discuss form and writing strategies, for contextual analysis, I will mainly draw from *Asphodel* and *HERmione*, but will refer to the other two when necessary. The

⁴⁴Regarding the dating of *Asphodel*, no consensus has been reached between H.D. scholars, though most scholars give 1921–1922 as the period of its authorship, as H.D. herself pencilled those dates on the only typescript that has survived. H.D., however, added a twist with '?' after those dates. This twist, as Robert Spoo discusses, suggests that *Asphodel* might have been significantly revised or perhaps even rewritten around 1926–1927. For an elaborate discussion regarding the dates of *Asphodel* and *HERmione*, see Robert Spoo, 'H.D.'s Dating Of *Asphodel*: A Reassessment', *H.D. Newsletter*, 4.2 (1991), 31–40.

⁴⁵Tate, 'H.D.'s War Neurotics', p.252.

⁴⁶This can also be interpreted through Freud's reading of fort-da game in which the toddler controls her/his mother's disappearance and fills her with the fantasised object of his/her desire. See, Freud, 'Beyond the Pleasure Principle' (1920), p.15.

⁴⁷See H.D., *Palimpsest* (Illinois: Southern Illinois University Press, 1968).

daughter/mother plot and the embedded anger within this relationship, present in both *Asphodel* and *HERmione*, provide a space wherein I can discuss H.D.'s usage of anger as a catalyst through a Kleinian framework.

If, as I am suggesting, anger was H.D.'s catalyst to write, why was her prose always devoid of explicit anger? Surprisingly, despite dedicating all her life to theorising aggression, Klein did not vent her anger outwardly either.⁴⁸ Why did these influential women refuse to be openly angry towards the systems that excluded them? Anger is a powerful emotion that is usually connected to questions of power, injustice, male dominance and subordination. Drawing on Butler's and Foucault's analyses of power, Mary Holmes argues that 'anger becomes defined as hostility or aggression not when it breaks some mutually agreed rule but whenever it threatens to shift power elsewhere.'⁴⁹ Referring to Aristotle's account of anger in his *Rhetoric*⁵⁰ and *Nicomachean Ethics*, Philip Fisher notes a key feature, that 'anger in its legitimate form has its source in the feeling and in the perception of injustice.'⁵¹ Whilst men are granted access to this political emotion, women are often deprived of it. In other words, as Elizabeth Spelman notes, 'it is oppressed groups in particular that have been encouraged to suppress their anger.'⁵² 'The systematic denial of anger can be seen in a mechanism of subordination, and the existence and expression of anger as an act of insubordination.'⁵³

⁴⁸Janet Sayers, 'Melanie Klein, Psychoanalysis, and Feminism', *Feminist Review*, 25 (1987), 23–37 (p.36). Klein's life, similar to H.D.'s, was full of 'unresolved suffering'. It began in Vienna, in 1882, she was 'the youngest and possibly least wanted of her parents' four children'. She experienced several bouts of depression as a result of losing her adored brother, entering into an early and unhappy marriage to Arthur Klein, the birth of her children, Melitta, Hans and Erich, and the death of her son, Hans, and her mother. She not only suffered as a daughter, sister, wife, mother and lover, but was also attacked and discarded as a woman analyst. Throughout the 1930s, Klein's ideas were in constant rivalry with Anna Freud's and she was also fiercely attacked by her daughter, Melitta, both privately and publicly in the British Psycho-Analytical Society, to which all three women then belonged. For further information see Sayers, p.24. Bearing in mind that 'all psychoanalytic theory was determined in part by the psychopathology of the theorizer', it should not then be a surprise to note that Klein puts heavy emphasis on 'aggression'. See Robert Ehrlich, 'Guntrip's Concept of The Regressed Ego', *Journal of The American Academy of Psychoanalysis and Dynamic Psychiatry*, 37.4 (2009), 605–625 (p.609).

⁴⁹Mary Holmes, 'Feeling Beyond Rules Politicizing the Sociology of Emotion and Anger in Feminist Politics', *European Journal of Social Theory*, 7.2 (2004), 209–227 (p.213).

⁵⁰Aristotle's *Rhetoric*, a key text for the later description of the passions, begins with anger. See Philip Fisher, *The Vehement Passions* (Princeton: Princeton University Press, 2001), p.176.

⁵¹*Ibid.*, p.175.

⁵²Cited in Holmes, p.210.

⁵³Elizabeth V. Spelman, 'Anger and Insubordination', in *Women, Knowledge, and Reality: Explorations in Feminist Philosophy*, ed. by Ann Garry and Marilyn Pearsall (London: Routledge, 1989), pp.263–273 (p. 270).

The equating of anger and power thus transformed this particular emotion into a focal point for the early feminist movement. Anger, as Woodward points out, 'is the contemporary feminist emotion of choice [...] it is indisputably one of the prime examples of the general redistribution of the emotions in terms of gender taking place in contemporary culture.'⁵⁴ Feminists endeavoured to seize on male anger to inaugurate 'the authority with which to challenge the patriarchal culture.'⁵⁵ However, this view that oppression can be identified *by* anger, and that it should be responded to *with* anger, paves the way for a vicious circle. What would happen if power shifted and the oppressed became the oppressor? We need to, as Woodward suggests, 'advance the scenario in time, interrogating the consequences of letting one's anger rip [...] many women who entered the academy under the banner of the politics of anger find themselves today in positions of authority, responsible to many others.'⁵⁶

Aggression, recalling Klein, is necessary to step into the reality of the 'self' and differentiate oneself from the (m)other's image. But, a blunt externalisation of anger, blaming the Other for your anxiety, will only end in utter destruction of the 'other' party. As Sara Ahmed suggests, 'anger does not necessarily require an investment in revenge, which is one form of reaction to what one is against. Being against something is dependent on how one reads what one is against.'⁵⁷ One overarching question for this dissertation is how H.D. reads the world and how she situates herself against things she finds intolerable. This will lead on to a discussion of whether H.D. ends up taking 'anger as the grounds for a critique of the world'⁵⁸ whilst remaining passive-aggressive. And how might her religious background contribute to the sense of the passive-aggressive in H.D.'s life and work?

As Dunn notes, H.D., 'although she was capable of dominating any group when she chose to do so, was given to bouts of shyness and sought throughout her life both protection and reassurance from others.'⁵⁹ To better understand why H.D. could not express her anger straightforwardly, and needed to channel it, it will be useful to

⁵⁴Kathleen Woodward, 'Anger...and Anger: From Freud to Feminism', in *Freud and the Passions*, ed. by John O'Neill (Pennsylvania: The Pennsylvania State University Press, 1996), pp. 73–95 (p.74).

⁵⁵*Ibid.*, p.86.

⁵⁶*Ibid.*, p.92.

⁵⁷Sara Ahmed, *Cultural Politics of Emotions* (New York: Routledge, 2004), p.174.

⁵⁸*Ibid.*

⁵⁹Dunn, p.54.

consider the concept of identification.⁶⁰ This concept is crucial for gaining an understanding of the reasons why anger might not be expressed straightforwardly by women. As Harriet Lerner argues, ‘The myth of the feminine woman as devoid of anger and aggressiveness could not have so vigorously survived over the ages unless both sexes shared deep intrapsychic fears of female anger.’⁶¹ One of the reasons for this is the fact that, as Teresa Bernardez has noted, ‘in anger, the person establishes automatic aloneness and makes herself temporarily separate from the object of the anger.’⁶² Building her discussion on Bernardez’s approach, Lerner notes that expressions of anger are immediately accompanied by feelings of loneliness and seclusion. The feeling of separation induces separation anxiety, which stirs, on an unconscious level, an intolerable fear of object loss.⁶³ This fear of separateness that anger triggers is generally unbearable for women, so they either take refuge in repressing their feelings or attempting to ‘get back’ at the person with whom they are angry, by, for example, crying, apologizing, criticizing themselves or expressing hurt or depression.⁶⁴ H.D.’s subtle use of language and innovative modernist narrative strategies became a suitable form with which to contain her passive-aggressive feelings. Both the selection of the *roman à clef* as a genre and the palimpsest as a form enabled her to project her frustration onto her writing and to make important for herself what was seen as trivial to the men in her life.

Not writing in explicit anger was a deliberate choice for H.D. who wanted to destroy the dichotomies she faced, not reverse them. H.D.’s larger project was ‘not simply to contribute towards reforming an imaginary in which the woman is subject rather than object – which could merely reproduce a sort of dichotomy – but to destabilize the mechanism of subject formation at its core.’⁶⁵ ‘Daughter of a Moravian mother and a scientist father H.D. is perhaps uniquely situated to think about the world in terms of

⁶⁰This concept will be further discussed in Chapter Three through Nancy Chodorow’s identification theory.

⁶¹Harriet E. Lerner, ‘Internal Prohibitions Against Female Anger’, *The American Journal of Psychoanalysis*, 40.2 (1980), 137–148 (p.138).

⁶²Teresa Bernardez, ‘Women and Anger: Conflicts with Aggression in Contemporary Women’, *Journal of American Medicine Women Association*, 33.5 (1978), 215–219 (p. 216).

⁶³In parallel with this argument, Nancy Chodorow argues that women shape their identities through identification, not separation. This will be discussed further in Chapter Three, in relation to H.D.’s use of *romans à clef*.

⁶⁴Lerner, p.141.

⁶⁵Dana Wight, ‘Being Passive/Passive Being: Passivity as Self-expression in Gothic Literature’, in *Building a New World*, ed. by Luce Irigaray and Michael Marder (New York: Palgrave Macmillan, 2015), pp.182–194 (p.182).

religio-scientific/ [religio- artistic discourse].'⁶⁶ H.D., who wanted to be neither her father nor her mother, wanted to discover a means not only to break away from the dichotomy of science and religion, but from other dichotomies as well: women/men, subject/object, West/East, emotion/reason, nature/culture, poem/prose, reality/fiction, active/passive, powerless/powerful, angel/devil, body/mind, aggressive/non-aggressive, linearity/circularity and forgetting/remembering, as well as past/present/future. These dichotomies are, conventionally, in the history of Western ideology, deemed to be antithetical poles: 'either one is a savage brute or a civilized human being; either one is acting out of lust or using one's head; either one is driven by emotion or steered by reason.'⁶⁷ H.D. reacts with anger to the harsh nature of many of these polarities, but she does not write about them with explicit anger. To reflect her anger but remain passive, she adopts a passive-aggressive writing strategy. Though passivity might seem to be a negative rather than a positive trait for feminist readers, by re-situating H.D.'s work at the intersection of modernism, psychoanalysis, spirituality and passivity, I seek to demonstrate that H.D. manages to extract power from passivity. 'An affirmative reading of passivity' will open up 'the possibility for an alternative representational economy wherein being with the self is not sacrificed to being to or for the other.'⁶⁸

To substantiate my argument and clearly differentiate how I use passive-aggressive writing strategies, I will first analyse a definition from the Diagnostic and Statistical Manual of Disorders (DSM) to see how it is clinically defined. Christopher Lane, in his article the 'Surprising History of Passive-Aggressive Personality (PAPD) Disorder', presents the challenging history of PAPD.⁶⁹ The term 'passive-aggressiveness' was first introduced in a technical bulletin issued by the U.S. War Department in 1945 to describe soldiers who 'were shirking duty by wilful incompetence.'⁷⁰ These soldiers were not openly defiant but yet they expressed their aggressiveness 'by passive measures, such as pouting, stubbornness, procrastination, inefficiency, and passive obstructionism.'⁷¹ The condition did not disappear after the war ended but also appeared in the DSM as a 'pervasive pattern of passive resistance to demands for adequate social

⁶⁶Lara Vetter, *Modernist Writings and Religio-Scientific Discourse: H.D., Loy and Toomer* (New York: Palgrave Macmillan, 2010), p.22.

⁶⁷Noelle McAfee, *Julia Kristeva* (London: Routledge, 2004), p.17.

⁶⁸Wight, p. 182.

⁶⁹Christopher Lane, 'The Surprising History of Passive-Aggressive Personality Disorder', *Theory & Psychology*, 19.1 (2009), pp.55–70.

⁷⁰Ibid., p.58.

⁷¹Ibid.

and occupational performance.’⁷² However, as Lane suggests, the definition of PAPD changed in terms of the threshold set by the DSM. With the changed threshold, what was a defensive strategy, a rational tactic to avoid getting killed started to be evaluated as an indication of a mental disorder.⁷³ With the changing definition of passive-aggressiveness, the DSM indeed amplified and applied it to the larger civilian population. However, surprisingly, in 2013, PAPD, once resulting in hospitalisation, was removed from DSM-V.⁷⁴

Whilst I cannot hope to track all the changes, I will highlight a few points that are linked to my discussion. In DSM-II, PAPD is described as a behaviour commonly reflecting ‘hostility’ which ‘the individual feels he dare not express openly.’⁷⁵ Later, in a revision of the DSM manual in the 1980s, the following sentence, as Lane remarks, was added under the heading of ‘impairment’: ‘These people are ineffective both socially and occupationally because of their passive-resistant behaviour [...] A housewife with the disorder may fail to do the laundry or to stock the kitchen with food because of procrastination and dawdling.’⁷⁶ In a similar line to hysterics being labelled mad, a housewife who fails to do the laundry is labelled as hostile. This term gained popularity within society to describe hostility, much like the word hysteric gained popularity to denigrate what is marginalised. The historical evolution of the condition reflects how social structures can shape it and lead to labelling, such as ‘hostility’, because it does not fit social conventions.

My handling of passive-aggressiveness in this thesis is quite different from the PAPD’s popular meaning that is pertinent in today’s world. I suggest that passive aggressiveness is the confluence point of aggressiveness, anger, passivity and power-control. It is not a subordinate term to activity, it can ‘signify a different economy, a different relation to

⁷²It is important to note that whilst preparing the first edition of the *Diagnostic and Statistical Manual of Mental Disorders (DSM)* for publication in 1952, the American Psychiatric Association simply copied relevant phrases from the military memo and gave them diagnostic codes; see Lane, p.59.

⁷³By 1966, more than 3% of hospitalized patients in public mental institutions and over 9% of outpatient clinic patients were diagnosed with Passive-aggressive personality disorder. See S.A. Pasternak, ‘The Explosive, Antisocial, and Passive-Aggressive Personalities’ in *Personality Disorders: Diagnosis and Management*, ed. by J.R. Lion (Baltimore: Williams & Wilkins, 1974), p.63.

⁷⁴American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 5th Edition (Washington: American Psychiatric Publishing, 2013).

⁷⁵American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 2nd Edition (Washington: American Psychiatric Publishing, 1968), p.44.

⁷⁶American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 3rd Edition (Washington: American Psychiatric Publishing, 1980), pp. 356–357.

nature and to the self'.⁷⁷ What I mean by passive-aggressive writing strategies is not 'hostility' but rather a means of defence that does not locate itself within conventional boundaries. Like soldiers on the battlefield or housewives who are not openly defiant but unwilling to perform their assigned tasks, H.D. would not perform her assigned task of being an imagist poet, rather she shifted to a marginalised form: the *roman à clef*.⁷⁸ So, this rational strategy that H.D. adopted should not be considered as her fear of being left out of the literary circle if she explicitly vented her anger, but rather a wise choice to assert herself as she was and to alter the norms of her circle. H.D.'s art was fuelled by her anger at her perception that she had been denied 'a sense of self-worth and a position of respect in the world,'⁷⁹ by a social structure that was determined by the men in her life, and by her awareness that this implication of being 'insufficient' was indeed the inner fear of the projector.

How can we explain the equating of power/strength with anger and hostility/weakness with passive-aggressiveness? I have already attempted to deconstruct the power-anger equation; however, we still need to disassemble the second part of the dichotomy, the passivity-weakness equation. The concept of passivity has a long history that stretches back to Aristotle's list of categories, wherein passivity attained its philosophical status with a 'dismissive axiological verdict': 'always the active is superior to the passive factor.'⁸⁰ Psychoanalytic interpretations, in parallel with Aristotle, predominantly correlate 'passivity with the negative set of hierarchized binary pairs that include male-female, active-passive, and subject-object, in which the passive feminine object is defined against the active masculine subject.'⁸¹ The handling of passivity, mainly to characterize women in the early modern, as Scott observes, is still pertinent and theories of subjectivity hardly ever concede possible active or strategic forms of passivity.⁸² As I will elaborate in the next part, perception is 'the way in which we are involved in the world, and it is on perception that the functions of understanding, reason and reflection

⁷⁷Wight, p.189.

⁷⁸This is marginalised because *roman à clef* is 'transformed into the garbage bin of literary history and used to dispose of those writers and readers unable to grant fictional texts the full autonomy of proper aesthetic objects'. See, Sean Latham, *The Art of Scandal: Modernism, Libel Law, and the Roman à Clef* (Oxford: Oxford University Press, 2009), p.9.

⁷⁹Janice Stevenson Robinson, *HD, the Life and Work of an American Poet* (Boston: Houghton Mifflin, 1982), p.231.

⁸⁰Victor Biceaga, *The Concept of Passivity in Husserl's Phenomenology* (London: Springer, 2010), p.ix.

⁸¹Wight, p.182.

⁸²See, Scott Paul Gordon, *The Power of The Passive Self in English Literature, 1640–1770* (Cambridge: Cambridge University Press, 2004); Wight, p.182.

ultimately rest.’⁸³ Merleau-Ponty’s suggestion is that ‘activity and passivity do not stand in opposition to one another;’⁸⁴ rather, perception creates them.

‘The fusion of activity with masculinity, and passivity with femininity’, Freud writes in ‘Instincts and Their Vicissitudes’, ‘meets us, [it is] indeed a biological fact; but it is by no means so invariably complete and exclusive as we are inclined to assume.’⁸⁵ That said, Irigaray compares the active penis and the passive vagina by their functions and comes to the conclusion that, actually, the vagina is not passive at all but rather appears to be passive because of its invisibility. ‘It just does not *look* active within an order in which activity is contingent upon visibility.’⁸⁶ Whatever refuses to offer complete visibility, whether a vagina or silence and gaps within a narrative disturbing it, worries us because it becomes intermediate between existence and non-existence, and so ‘refuse[s] to offer [...] transparency of communication as signs of its rationality.’⁸⁷ Considering that activity is superior to passivity, at least from a psychoanalytic perspective, is a delusion. The preference for one term over the other merely reflects our endopsychic needs. In other words, activity and passivity are indeed two faces of the same coin, different but related. Passive-aggressiveness is a strategy that does not offer complete visibility in socially accepted norms and becomes reminiscent of Kristevan ‘abject’.

These discussions of passive-aggressive as a strategy are reminiscent of hysteria; there are remarkable similarities in the patterns of these two conditions that have both come to be identified largely with women. Can we see hysteria historically as a passive-aggressive defence strategy? Drawing a parallel between the famous case of Dora and H.D., who were both Freud’s patients, might provide an answer to the question. Dora became Freud’s patient when she suffered from a range of bodily and psychic symptoms – aphonia, nervous cough, asthma, dyspnoea, palpitations, loss of voice,

⁸³Fiona Hughes, ‘A Passivity Prior to Passive and Active: Merleau-Ponty’s Re-reading of the Freudian Unconscious and Looking at Lascaux’, *Mind*, 122.486 (2013), 419–450 (p.419).

⁸⁴*Ibid.*

⁸⁵Sigmund Freud, ‘Instincts and Their Vicissitudes’ (1915), in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On the History of the Post Psychoanalytic Movement, Papers on Metapsychology and Other Works*, Vol. 14 (1914–1916), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 117–140 (p.134).

⁸⁶Wight, p.185.

⁸⁷Steffi Hobub, ‘Silence, Remembering, and Forgetting in Wittgenstein, Cage and Derrida’, in *Beyond Memory: Silence and the Aesthetics of Remembrance*, ed. by Alexandre Dessingue and Jay M Winter (Oxon: Routledge, 2016), pp.95–110 (p.100).

depression, ‘hysterical unsociability’ and attacks of migraine – for which no organic basis was discovered.⁸⁸ Freud diagnosed Dora as a case of ‘*petite hystérie*.’⁸⁹ In her ground-breaking book *the Female Malady*, Elaine Showalter notes that ‘it is certainly possible to see hysteria within the specific historical framework of the eighteenth century as an unconscious form of feminist protest.’⁹⁰ This statement is immediately followed by her comment: ‘such claims however come dangerously close to romanticising and endorsing madness as a desirable form of rebellion rather than seeing it as the desperate communication of the powerless.’⁹¹ To better grasp whether hysteria can be viewed as a genuine feminist protest or if such a view is nothing more than romanticising an illness which is due to ‘women’s weak nature’, we should look at the history of the condition.

Unlike Charcot, Freud and Breuer held the view that hysterics ‘were neither weak nor mentally deficient [but they were] of clearest intellect, strongest will, greatest character, and highest critical power.’⁹² According to Breuer, a dull life is so unliveable for such people that they prefer to escape into a fantasy world rather than accept it.⁹³

Hysterics are undoubtedly imaginative artists, even if they express their phantasies *mimetically* in the main and without considering their intelligibility to other people [...] It is impossible to escape the conclusion that these patients are, in an *asocial* fashion, making the very attempts at solving their conflicts and appeasing their pressing needs which, when those attempts are carried out in a fashion that is acceptable to the majority, are known as poetry, religion and philosophy.⁹⁴

These women express their opposition to the linear logic of male science through their physical symptoms and coded speech.⁹⁵ Silence, as Showalter notes, ‘is the mark of

⁸⁸Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (New York: Touchstone, 1997), p.17.

⁸⁹Freud, *Dora*, pp.15, 17, 20 40 & 72.

⁹⁰Elaine Showalter, *Female Malady* (New York: Penguin Book, 1985), p.5.

⁹¹*Ibid.*

⁹²*Ibid.*, pp.157-158.

⁹³*Ibid.*, p.158.

⁹⁴Sigmund Freud, ‘Preface to Reik’s ‘Ritual’: Psycho-analytic Studies’ (1919) *Standard Edition of Complete Psychological Works of Sigmund Freud, XVII, An Infantile Neurosis and other Works* (London: Vintage Classics, 2001), pp. 257–265 (p. 261).

⁹⁵This is also reminiscent of Irigaray’s mimesis, which ‘for a woman [is] to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it’. See Luce Irigaray, *This Sex which is Not One* (New York: Cornell University Press, 1985), p.76. ‘Hysterical miming will be the little girl’s or the woman’s effort to save her sexuality from total repression and destruction.’ See Luce

hysteria’⁹⁶. The great hysterics lost the power of speech; for, in hysteria, the body talked and men could not hear the body.⁹⁷ All of these symptoms – silence, distorted speech, the female imaginary, a pre-Oedipal linguistic register, a stifled symbolic system, a loss of voice – recall the strain of French feminism which foregrounds the recovery of this lost language that can reconnect their bodies and minds, and reconnect women to each other.⁹⁸ In Cixous’ *écriture féminine*, Kristeva’s semiotic and Irigaray’s *parler femme*, hysteria is a female language that opposes the rigid patriarchal discourse and ‘privilege[s] relation to the maternal body’⁹⁹ – this will be further elaborated and discussed in relation to H.D.’s writings in Chapter Four.

The discrediting of hysteria comes from a repressive impulse similar to a defence that degrades ‘passivity’. So H.D.’s narrative strategies, from this perspective, can be seen as the communication of the powerless. However, the question is why the ‘so-called’ powerless H.D. deliberately associates her writing self with degraded passivity rather than activity. Indeed, with her deliberate favouring of the marginalised side of the dichotomy, assuming a feminine role, H.D. located a resistant locus within phallogentric discourse and unsettled phallogentrism from the inside. She practises ‘an impossible dialectic’ and proves that it is possible to be gladly passive and powerful simultaneously, whilst swinging incessantly between the semiotic and the symbolic. She manages to achieve this ‘by recognising the unspoken in all discourse, however revolutionary, by emphasising at each point whatever remains unsatisfied, repressed, new, eccentric, incomprehensible, that which disturbs the mutual understanding of the established powers.’¹⁰⁰

In this thesis, I will explore the ways in which H.D.’s writing relates to power and passivity through Kleinian psychoanalysis and with references to H.D.’s Moravian ancestors, who were ‘gladly passive’ and powerful simultaneously. In Chapter Two I will analyse how H.D.’s Moravian background and its associated spirituality affected her writing. Exploring the relatively uncharted territory of the wound cult and the hymn

Irigaray, *Speculum of the Other Women*, trans. by Gillian C. Gill (New York: Cornell University Press, 1985), p.72. I will discuss H.D.’s writing further, in relation to mimesis, in Chapter Three.

⁹⁶Showalter, *Female Malady*, p.160.

⁹⁷Ibid., pp.160-161.

⁹⁸Elaine Showalter, ‘On Hysterical Narrative’, *Narrative*, 1.1 (1993), pp.24-35 (28).

⁹⁹Jacqueline Rose, ‘Dora: Fragment of an Analysis’ in *Dora’s Case: Freud-Hysteria-Feminism*, ed. by Charles Bernheimer and Claire Kahane (New York: Columbia Univ. Press, 1985), pp.128-148 (p.136).

¹⁰⁰Julia Kristeva, *About Chinese Women*, trans. by Anita Barrows (London: Marion Boyars, 1990), p.156.

sermons of Moravians enables me to argue that these cults become an outlet for aggression and that Moravian women achieve multiplicity by virtue of their presumed passivity. As such, Moravian ways of dealing with aggression contribute to the passive-aggressive writing methods that H.D. adopts, such as the *roman à clef* and palimpsest. Whilst appearing passive, these narrative strategies also hold the power that H.D. values. To substantiate my contention, H.D.'s narrative choices will be analysed through Klein's concepts of splitting and projective identification, which will provide further insights into how the *roman à clef* and palimpsest become passive-aggressive means of expression.

In subsequent chapters on *Asphodel* and *HERmione*, I will reflect on how these two novels represent a place for her to emerge as a powerful voice. For example, I argue that, in *Asphodel*, her pain and anger become H.D.'s writing dynamic; and writing her war memories enables H.D. to articulate her ambivalent, sometimes horrified, feelings about motherhood. H.D.'s war narrative, which continuously presents a nexus between the trenches and home, enables H.D. not only to break that dichotomy but also to write beyond it.

In *HERmione*, I base my discussion on Klein's idea of the 'good and bad breast', and argue that to destroy oppositions, H.D. needed to go back to the pre-Oedipal mother, not only to create a feminist writing strategy but also to repair the good mother image that she previously destroyed because of her aggressive instincts in both *Asphodel* and *Paint it Today*. H.D. understood that she needed to achieve peace with her demons in order to come to terms with herself. 'She wanted to get away', she writes, 'yet to be merged eventually with the thing she so loathed' (*HER*, p.7). 'The thing', the good as well as the bad object, was her mother, the thing which she needed to get away from, and yet the same thing with which she needed to merge with. In short, H.D. used her *Madrigal Cycle* to decipher and understand her chaotic past and to release herself from its harmful psychological effects. In the *Madrigal Cycle*, H.D. wrote and rewrote her life story, each time from a different perspective, but always with the same techniques in order both to reveal and to disguise, to break and to accept the prevalent binary oppositions between mother and father, who are simultaneously all-powerless and all-powerful.

Chapter Two: The Moravian Legacy

A consideration of H.D.'s writing, emotions and positioning in the world is not possible without a deeper understanding of her religious background. To connect Moravianism with H.D.'s writing, I will first frame the history behind this mystical church and the influential positions that H.D.'s ancestors have occupied since its foundation. To further explore the relatively uncharted territory of her Moravian heritage, I will discuss the peculiar features of the Moravian congregation that marginalised it. Instead of affiliating their unusual way of living to 'social deviance,'¹ I will illustrate that these peculiar social structures helped them both to sustain their community life and to spread their 'mysterious *Plan* of 'peace on earth.'² Analyses of the choir system, hymns, sermons, heart language and wound cult, respectively, demonstrate that all these Moravian teachings are linked to and uphold each other. To offer further insights into the Moravian tradition, I will read Moravian heart language in parallel with Kristeva's semiotic, whilst analysing the wound cult through the lenses of Otto Rank and Melanie Klein. In addition, bringing Moravian women's narratives, called *lebenslauf*, into the discussion will give some hint of H.D.'s fascination with life-writing as well as insights into her resistance to many of its assumptions and values. Drawing a comparison between Moravian *lebenslauf* and H.D.'s *romans à clef* will lead me to argue that H.D. recreated herself and found power through passivity thanks to her life-writing, which is infused with Moravian teachings.

H.D. wrote a great deal about her Moravian background. In addition to some hundred pages dealing directly with this theology, in most of her writing, resonances of her religious background can be traced.³ Whilst a growing body of critical work studying

¹Paul Peucker, *A Time of Sifting: Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century* (Pennsylvania: Pennsylvania State University Press, 2015), pp.7–8. The Moravians were but one of a number of radical Christian social experiments. Other groups, such as the Shakers, the Inspirationists, the Society of Mother Eva, the French Prophets and Beisel's community at Ephrata, to name but a few, practised similarly unconventional ideas, but they left few detailed records. The Moravians, with their tradition of detailed record-keeping, provide a unique and nuanced perspective on radical religion in the period of the Enlightenment.

²H.D., 'H.D. By Delia Alton', *Iowa Review*, H.D. Centennial Issue, 16.3. (1986), 180–221 (p.188).

³H.D. wrote a great deal on the matter; *The Mystery* is a novel mainly dedicated to H.D.'s Moravian heritage. It features Zinzendorf's grandchildren, Elisabeth de Vateville and Henry Dohna, whose ways intersect with Louis Saint-German, an eighteenth-century occultist. This encounter was meant to be the way to reach a higher spirituality. See H.D. *The Mystery*, ed. By Jane Augustine (Florida, University Press of Florida, 2009). Indeed, *the Mystery* is the third book of another trilogy, whilst *The Sword Went*

H.D. has adopted a psychoanalytical approach to analyse her works, a particular strand of H.D. criticism has brought to light the spiritual aspects of H.D.'s writing and promoted her as a visionary and hermetic poet. Susan Stanford Friedman's *Psyche Reborn* can be considered a cornerstone of H.D. studies in respect of H.D. and religion. Friedman suggests that psychoanalysis and esotericism are two crucial influences on H.D.'s writing.⁴ Along with Friedman, Alice Ostriker, Adelaide Morris, Susan Gubar, Demetres Tryphonopoulos and Timothy Materer all argue that H.D.'s writing should be analysed through the lenses of mysticism and occult writing.⁵ In an appealing short article, Colbey E. Reid focuses on the fact that H.D.'s 'experimental religious identity' could not be understood without a religious excavation.⁶

Whilst all of these H.D. critics provide a foundation for, and valuable insights into, H.D. and religious studies, they either do not touch on, or confine themselves to, only a couple of words regarding H.D.'s Moravian background. However, a few recent book chapters and articles engaging with H.D. and religion have brought Moravianism into their discussions. Elisabeth Anderson, whilst developing Friedman's ideas, examined the nexus of H.D.'s religious sensibility and her creative work, with a particular focus on Moravianism.⁷ Paralleling Gnostic writing with the Moravian belief system, Nanette Norris argues that H.D., among other modernists such as Lawrence and Woolf, managed to express alternate visions of the universe and of reality through embedded allusions.⁸ Along with these chapter-length discussions, two intriguing articles have come from Jill Scott and Adelaide Morris. Scott, influenced by Kristeva, explores how

Out and *White Rose and the Red* are the first two, respectively. H.D., *The Sword Went Out to Sea (Synthesis of a Dream)*, ed. by Delia Alton. ed. by Cynthia Hogue and Julie Vandivere (Florida: University Press of Florida, 2007) and. H.D., *White Rose and the Red*, ed. by Alison Hallsall (Florida: University Press of Florida, 2009).

⁴Susan Stanford Friedman, *Psyche Reborn: the Emergence of H.D.* (Bloomington: Indiana University Press, 1981).

⁵For further details on H.D.'s spiritual writing, see Alicia Suskin Ostriker, *Stealing the Language: The Emergence of Women's Poetry in America* (Boston: Beacon, 1986); Alicia Suskin Ostriker, *Writing like a Woman* (Michigan, University of Michigan Press, 1983); Adelaide Morris, 'Signalling: Feminism, Politics, and Mysticism in H.D.'s War Trilogy', *Sagetrieb*, 9.3 (1990), 121–33; Susan Gubar, 'The Echoing Spell of H.D.'s Trilogy', *Contemporary Literature*, 19 (1978), 196–218; Demetres Tryphonopoulos, 'Introduction', in *Majic Ring*. ed. by Demetres Tryphonopoulos, (Florida: University Press of Florida, 2009), pp. xxi–xxxix; Timothy Materer, *Modernist Alchemy: Poetry and the Occult* (London: Cornell University Press, 1995).

⁶Colbey E. Reid, 'H.D. and the 'Archaeology of Religion'', *Journal of Cultural and Religious Theory*, 10.2 (2010) pp.1–5.

⁷Elisabeth Anderson, *HD and Modernist Religious Imagination: Mysticism and Writing* (London: Bloomsbury, 2013).

⁸Nanette Norris, *Modernist Myth: Studies in HD, DH Lawrence and Virginia Woolf* (Ontario: Dreamridge Publishing, 2015).

H.D. embeds the Moravian spirit in her writing, whilst Morris convincingly argues how the Moravian gift economy generates the peace that H.D. sought.⁹ Whilst these few H.D. critics touch on the issues of Moravianism and related subjects in H.D.'s writing, in this part I claim that a further analysis of the Moravian cult and *lebenslauf* can provide further insights into H.D.'s writing choices and positioning in the world. In this respect, I will examine how Moravianism might have affected not only the context of, but also the form in which, H.D.'s passive-aggressive expression took shape. Both Anderson and Nannette primarily focus on H.D.'s writings from the Second World War for, according to Anderson, it is in those writings that H.D.'s religious syncretism becomes most vital.¹⁰ I will, however, be focusing both on *The Gift*, particularly in this chapter, and on her *Madrigal Cycle* novels in subsequent chapters, to elaborate how Moravian teachings affected and became integral to her prose-writing from her early days. I hope that an understanding of H.D.'s Moravian heritage can shed new light on our understanding of H.D.'s self-fashioning throughout her writing career.

The Gift (1940–1944), written by the adult Hilda during the Blitz (1940–1941) tells the story of the child Hilda who, in the 1890s, hears her grandma, Mamalie, recounting how in the 1840s she found and decoded the mysterious papers of the *Sifting Time* and discovered the secret of the *Wunden Eiland* from the 1740s.¹¹ Though I will elaborate on *Sifting Time* in the next section, it would be helpful to note that *Sifting Time*, the period between 1730 and 1740, was a watershed moment in Moravian history and urged anything unusual or unorthodox, such as blood and wound theology and bridal mysticism. In *the Gift*, when child Hilda first hears *Wunden Eiland*, the name of the long-lost 'Isle of Wounds', established during *Sifting Time*, from Mamalie, she is fascinated by it. *Wunden Eiland*, referring to an island once located in the Monocacy River at Bethlehem,¹² becomes the place where the Moravian secret is hidden in H.D.'s account. While we can never be sure whether this island ever existed in Moravian history, my understanding of *Wunden Eiland*, with its features of being lost and surrounded by 'amniotic' fluid, is that H.D. specifically uses its meaning, wounded

⁹Jill Scott, 'On Spiritual Homesickness *Mothering Peace in H.D.'s The Gift*', *Journal of the Association for Research on Mothering*, 7.1 (2005), 121–131; Adalaide Morris, 'A Relay of Power and of Peace: HD and the Spirit of *The Gift*', *Contemporary literature*, 27.4 (1986), 493–524 (p.522).

¹⁰Anderson, p.7.

¹¹H.D., *The Gift by H.D.: the Complete Text*, ed. by Jane Augustine (Florida: University Press of Florida, 1998). Henceforth, citations will appear within the text in parentheses.

¹²See Jane Augustine, 'Introduction' in *The Gift by H.D.: the Complete Text*, ed. by Jane Augustine (Florida: University Press of Florida, 1998), pp.1–28 (p.18).

island, to draw a parallel between the ancient Moravian cult of *Sifting Time* and a symbolic allusion to the pre-Oedipal mother.

Through the palimpsestic layering of four different eras and events, H.D. weaves her immediate family and personal trauma into the wider Moravian Church and the London Blitz. H.D. employs metaphoric language that is pertinent to Moravian culture, evoking the mystical gift that underlies her artistic gift through the tropes of ‘fire’, ‘wound’ and ‘darkness’, which I will discuss respectively in the coming pages. The peculiar start of *The Gift* recounts how an unnamed girl, trapped in her crinoline, was burnt to death in H.D.’s grandfather’s seminary. The palimpsestic overlaying of the burned girl upon a scientific explanation of a ‘shooting-star’, ‘the burned *Sifting Time* papers’ and both Mamalie’s and H.D.’s fears of being burnt combines all these events with the London Blitz. All meet at the metaphorical level where the core reason for universal misery is embedded within the ‘fire’ symbol, whose cure is ‘amniotic’ water.¹³ H.D., however, could not see the connection until she had her sessions with Freud.

There is a legend of a Wandering Jew, of a Hidden Church, of an unrecognized Divinity or of a reviled Humanity ... these are vague, too facile generalizations. But Bethlehem, Pennsylvania, the childhood, the search recovers its individual direction when we find ourselves, in 1933 and 1934, a student or analysand of the Professor. Sigmund Freud is known generally as the Professor.¹⁴

As H.D. acknowledged, Freud became the lodestar showing her the link between the two worlds, the first person to pinpoint that H.D. was longing to unite with her mother. She needed to return home to find Helen, her mother, the ‘actual world where there had been security and comfort.’¹⁵ In a letter to Bryher on 23 March 1933, H.D. wrote that ‘F. says mine is absolutely FIRST layer, I got stuck at the earliest pre-OE stage, and ‘back to the womb’ seems to be my only solution.’¹⁶

Certainly, *The Gift*, the story of the Child, synthesizes or harmonizes with the Sigmund Freud notes. I assembled

¹³Augustine, ‘Introduction’, p.24.

¹⁴Hilda Doolittle, ‘H.D. by Delia Alton’, pp.189–190.

¹⁵*Ibid.*, p.192.

¹⁶Cited in Susan Stanford Friedman, *Penelope’s Web Gender, Modernity, H.D.’s Fiction* (New York: Cambridge University Press, 1990), p.313. I will further elaborate on this matter in my chapter on *HERmione*.

The Gift during the early war years, but without the analysis and the illuminating doctrine or philosophy of Sigmund Freud, I would hardly have found the clue or the bridge between the child-life, the memories of the peaceful Bethlehem, and the orgy of destruction, later to be witnessed and lived through in London. That outer threat and constant reminder of death drove me inward, almost forced me to compensate, by memories of another world, an actual world where there had been security and comfort. But this was [a] mechanical intellectual trick of mind or memory, the Child actually returns to that world, she lives actually in those reconstructed scenes, or she watches them like a moving-picture.¹⁷

H.D. would manage to return to her childhood roots whilst she was caught up in the bombardment of London. Whilst Freud highlights the connection, it is the 'Child' Hilda who brings H.D. back to Moravian spirituality. With a capital 'C' recalling Christ, the significance of the Child is equated with Freud on a semantic level. Thanks to the Child, H.D. retraces her Moravian roots, which will give her the inspiration she seeks to emerge as a woman artist.

Now Mamalie told this story which I did not altogether understand but pieced it together afterwards – I mean long afterwards, of course, because the 'thing' that was to happen, that was in a sense to join me in emotional understanding, in intuition anyway, to the band of chosen initiates at Wunden Eiland, had not yet happened. [...] I cannot date the time of the thing that happened, that had happened to me personally, because I forgot it. I mean I was walled over and I was buried with it. I, the child was incarcerated, as a nun might be [...]

It was as if I were there all the time, in understanding anyway, of the 'thing' that happened before I was 10, the 'thing' that had happened to me and the 'thing' that I inherited from them. I, the child was still living but I was not free, not free to express my understanding of the Gift, until long afterwards. I was not in fact, completely free, until again there was the whistling of evil wings, the falling of poisonous arrows, the deadly signature of a sigh of evil-magic in the sky. (*G.*, p.166)

What was the Gift? H.D. never gave a straightforward and explicit answer to this question. However, by aligning the capital 'C' of the Child with the capital 'G' of the

¹⁷H.D., 'H.D. by Delia Alton', p.192.

‘Gift’, she implied that the Gift was the capacity to understand the ‘thing’ that the adult Hilda could not yet name. To understand this, she needed to be in the band which ‘was to happen’ but ‘had not yet happened’. The ‘thing’ then happened to her, but she forgot it. Forgetting something that you know has happened parallels the structure of trauma. In this case, it might be the birth trauma, as Rank discusses. Constructing a sentence without semantics was, for H.D., a deliberate choice to provoke the reader’s mind. To decipher the ‘semiotic’¹⁸ revelations of her Moravian ancestors, she needed to access an ‘emotional understanding’ rather than rational semantics. Thanks to Freud’s ‘symbolic’ language, the adult Hilda began to comprehend the infinite dimensions of Moravian spirituality, which would sound perverse if taken literally. She came to understand pre-Oedipal wishes and their semiotic manifestations as being embedded within her Moravian heritage. In *The Gift*, H.D. tells the reader about the *Sifting Time*, *Wunden Eiland*, the Moravian church; a forgotten time period, a lost paradise, a hidden church, respectively. In order to write about these lost, forgotten and hidden features, H.D. uses Moravian heart language, similar to Freud’s dream language.¹⁹ Heart language gives rise to a universal language, which all people can understand once they are initiated in it.²⁰

He had dared to say that the dream came from an unexplored depth in man’s consciousness and that this unexplored depth ran like a great stream or ocean underground, and the vast depth of that ocean was the same vast depth that today, as in Joseph’s day, overflowing in man’s small consciousness, produced inspiration, madness, creative idea, or the dregs of the dreariest symptoms of mental unrest and disease. He had dared to say that it was the same ocean of universal consciousness, and even if not stated in so many words, he had dared to imply that this consciousness proclaimed all men one; all nations and races met in the universal world of the dream; and he had dared to say that the dream-symbol could be interpreted; its language, its imagery were common to the whole race, not only of the living but of those ten thousand years dead. The picture-writing, the hieroglyph of the dream, was the common property of the whole race; in the dream, man, as

¹⁸This is the Kristevan semiotic.

¹⁹Zinzendorf distinguished between ‘heart language’ and ‘rational language.’ According to Zinzendorf definition the former has a holistic and unmediated quality and directly communicates to the heart while the latter is always analytical and mediated.

²⁰Augustine, ‘Introduction’, p.24.

at the beginning of time, spoke a universal language, and man, meeting in the universal understanding of the unconscious or the subconscious, would forgo barriers of time and space, and man, understanding man, would save mankind.²¹

'*The Gift* is fundamentally based upon this view of a universal unconscious mind unifying all people of the world.'²² With this new insight, she was able to link these two worlds and give a palimpsestic reading.²³ Through a palimpsestic reading of different events, H.D. endeavoured to reveal that there is an unchanging link between atrocities, and that deciphering this unchanging link is the first step towards breaking it. So, H.D. needed to understand the Gift that her grandmother found in the hidden copy of the burned *Sifting Time* papers from *Wunden Eiland* (G., p.160).

Being born in Bethlehem, Pennsylvania, a town created for Moravians, affected H.D.'s perception of the world. Named after the biblical town in Judea where Jesus Christ was born, Bethlehem was built by a young nobleman called Count Nicolaus Zinzendorf on Christmas Eve, 1741, for his followers who sought religious tolerance and had missionary aims.²⁴ Under Count Zinzendorf's leadership, the Moravians built several religious communities, but the most important of these were Herrnhut and Herrnhag in Germany and Bethlehem in Pennsylvania, United States.²⁵ To gain a clearer picture of the Moravian church and the importance of Bethlehem, a short account of the history of the church prior to its founding in this city will be helpful. What would become the Moravian church, as H.D. cites in her notes to *The Gift*, was first proclaimed under the banner of the Unity of the Brethren or *Unitas Fratrum* (Bohemian brotherhood) in 1457 'by followers of the Bohemian reformer and martyr John Huss.'²⁶ During the anti-Reformation of the seventeenth century, the brotherhood was virtually destroyed and its

²¹H.D. *Tribute to Freud* (New York: New Directions Publishing, 1974), p.71.

²²Augustine, 'Introduction', p.8.

²³I further discuss H.D.'s use of the palimpsest in pp.75–86.

²⁴H.D., 'H.D. by Delia Alton', p.188; Hilda Doolittle, 'H.D.'s Notes', in *The Gift by H.D.: The complete Text* (Florida: University of Florida, 1998), p.235; Janice S. Robinson, *H.D.: the Life and Work of an American Poet* (Boston: Houghton Mifflin Company, 1982), p.5.

²⁵Craig D. Atwood, 'Sleeping in the Arms of Christ: Sanctifying Sexuality in the Eighteenth-Century Moravian Church', *Journal of the History of Sexuality*, 8.1 (1997), 25–51 (p.25).

²⁶Cited in 'H.D.'s notes in *The Gift*', p.227.

followers were given an ultimatum to either convert to Catholicism or leave the country.²⁷

This sect, which was pushed underground by the mainstream, was revived by Count Zinzendorf.²⁸ The appearance of Moravian remnants became an opportunity for Zinzendorf to gather together a true Christian community and apply his theology of the heart, which was dedicated to the blood and wounds of Christ. In his book *History of the Moravian Church*, which H.D. also analysed, J.E. Hutton quotes Zinzendorf's affirmation on this subject: 'We stick to the Blood and Wound Theology. We will preach nothing but Jesus the Crucified, we will look for nothing else in the Bible but the Lamb and his Wounds, and again Wounds and Blood and Blood ... We shall stay forever in the little side-hole, where we are so unspeakably blessed.'²⁹ Bethlehem, a city founded by Zinzendorf himself, as a re-creation of Christ's birth place, was dedicated to the wound and blood theology more than any other Moravian churches, and the fervency of the theology, its violent imagery, and even masochism, was built into the world of Bethlehem.³⁰ It is hard to make a claim for all the individual members of the church at the time, but it obviously affected H.D.

Going back three generations, H.D.'s grandmother's great-grandmother was one of the Moravians coming from Herrnhag and settling in Bethlehem, in 1742.³¹ So, H.D.'s maternal family were not only members of this mystical society but also direct descendants of the Bohemian brotherhood. This becomes more apparent in *The Gift*, where H.D. depicts her grandmother, Mamalie, not only as the holder of some of Zinzendorf's objects, such as 'his desk and some bits of cloth' (*G.*, p.62), but also as the one who holds the Moravian 'gift', which H.D. thinks is passed onto her through Mamalie.³² Not only Mamalie, but also other members of her family were deeply rooted

²⁷Craig D. Atwood, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (Pennsylvania: Pennsylvania State University Press, 2004), p.24.

²⁸*Ibid.*, p.21.

²⁹Cited in Augustine, 'Introduction', p.20.

³⁰Atwood, *Community of the Cross*, p.203.

³¹The Herrnhag was the gem of the Moravian world, see Atwood, *Community of the Cross* p.16; Augustine, 'Introduction', p.3.; H.D., 'H.D.'s Notes', p.229; Louis Silversteine, *H.D.'s Chronology, Part One (1605–1914)*, 2006 <<http://www.imagists.org/hd/hdchron1.html>> [accessed 14 March 2016].

³²Though H.D. does not write about 'Zinzendorf's diamonds' in *The Gift*, this further evidence that directly links Wolle family to Zinzendorf is given in Francis Wolle's book: *A Moravian Heritage*. Francis Wolle, H.D.'s cousin named after his grandfather, writes about the story of how Zinzendorf's vest buttons, to which Wolle family referred as Zinzendorf's diamonds' were passed to his grandmother. 'As

in Moravianism and held significant posts within the church. Her maternal grandfather, Francis Wolle, also known as Papalie, served as principal, whilst her mother, Helen Eugenia Wolle Doolittle, was a teacher of art and music at the Moravian Female Seminary.³³ Her uncle, John Frederick Wolle, was the founder of the Bach choir, which gave birth to an internationally acclaimed festival throughout the States and even in Europe.³⁴ That is to say, H.D.'s family would, more than ordinary members of this particular church, have imbibed the principles of this mystical background and applied them to every aspect of their lives.³⁵ So, being reared by an influential family deeply rooted in Moravianism and in an environment where social life was equal to the church and the seminary should have had a great influence on shaping the boundaries of Hilda's young mind and heart.³⁶

Though the child Hilda left this spiritual environment physically when she was eight years of age, the effects of this mystical place never left her and continued to fascinate her throughout her life. Hilda particularly appreciated ancient Moravian church thought and devoted many years to understanding Zinzendorf's theology, and his search for

[Mathias Weiss, Elizabeth Weiss' great-grandfather] was to leave [Herrnhaag] for America' Count Zinzendorf called on him and said to him 'we won't meet anymore in this world, but hope to meet in a better [one]'. And he gave him two of his vest buttons, for 'they are nearest to heart'. When Mamalie died, in 1906, the girls, Agnes, Laura and Helen [H.D.'s mother], carefully divided all the Dresden cups; however, these precious 'Zinzendorf's diamonds' were given to their brother, 'Hartley', for the girls thought that he was the one who most deserved them. See Francis Wolle, *A Moravian Heritage* (Empire Reproduction & Printing Company, 1972), pp.6–7. A typed copy of the book, from which I draw the present information, is held in the Moravian Archives in Bethlehem. Visiting these archives was deeply rewarding and contributed greatly to my research and sense of its importance. Though most materials that I have read in the archives do not fall within the scope of this thesis, visiting the Moravian archives and the Moravian community in Bethlehem, Pennsylvania, in which H.D. grew up, gave substance to my understanding of Moravian cultural and religious practices in the present day and in the early twentieth century.

³³For a more detailed account of Moravian heritage see Barbara Guest, *Herself Defined: The Poet HD and Her World* (New York: Doubleday, 1984.), pp.9–21; Robinson, pp.3–10; Moravian Archives, 'Hilda Doolittle, 'H.D.' (1186–1961)', *This Month in Moravian History*, 68 (2011);

<http://www.moravianchurcharchives.org/thismonth/11_09%20Hilda%20Doolittle.pdf> [accessed 4 April 2014].

³⁴It is very important to note that H.D.'s mother is the one passing on her musical gift to her brother, so H.D. is very angry with her mother. This aspect will be discussed further later.

³⁵As a Moravian settlement, Bethlehem was a closed society for about one hundred years. No one was allowed to live there without being accepted as part of the Moravian Church and agreeing to live according to the church's rules, and they had an internal discourse that was totally unfamiliar to outsiders. Only those who have experienced the motherhood of the spirit can speak the language authentically. Wound language represented the unique dialect, setting its members apart from the rest of the world. Outsiders are often more offended by what is most meaningful to insiders. Even today, the boundary between insiders and outsiders has been preserved; but outsiders now include modern Moravians. Only those who lived in the *Gemeine* and shared the religious experience and mission of the *Gemeine* could speak the language of wounds. Atwood, *Community of the Cross*, pp. 216–7.

³⁶Robinson, p.7; Guest, p.11.

universal peace. However, it should be noted that long before H.D. was born into the Moravian community, the residents of Bethlehem ‘had for the most part abandoned Zinzendorf theology and lost touch with their origin as a mystical and egalitarian sect.’³⁷ Though some of their distinct customs survived, the ritual love feasts, the kiss of peace, the pacifism and the flat gravestones, ‘the esoteric roots of those traditions, going back to at least the fifteenth century had been lost to most Moravians.’³⁸ ‘The Moravians who had once inspired passionate controversy in Europe and America became just another Protestant denomination.’³⁹ Nevertheless, H.D. was aware of Zinzendorf’s theology and the ancient Moravian church by virtue of her family’s deep roots in the Bohemian brotherhood. As H.D.’s spiritual path clearly evolved from her Moravian background, it becomes necessary to reveal what was so particular about this congregation. A study of Moravian theology shows that the Moravian congregation had distinctive features, such as its choir system, wound and blood adoration in hymn sermons and bridal mysticism. Whilst I cannot hope to fully review the whole Moravian congregation here, I will try to summarise the parts which are most relevant to my analysis.

To make sense of the unusual Moravian theology, we should first understand how Moravian society functioned and what role this unusual theology played in it. The Moravian town was established on the key principle of being one whole family guided by Christ and his bride the church. There was no distinction between the sacred and the secular, given that ritual life connected these two, and all aspects of believers’ lives were affected by Christ’s life.⁴⁰ Being a large family brought with it certain responsibilities. The whole community was required to work for the community, to give, receive and reciprocate with each other. In turn, the residents were housed, fed, clothed and supported.⁴¹ To sustain this particular economy, Moravians needed to create a strong community spirit, which would only be possible through abolishing ‘the key institutions of bourgeois capitalism: private enterprise and the patriarchal nuclear family.’⁴² Therefore, Moravians adopted the choir system, an arrangement that divided

³⁷Friedman, *Penelope’s Web*, p.345.

³⁸Ibid.

³⁹Atwood, *Community of the Cross*, p.5.

⁴⁰Aaron, S. Fogleman, *Jesus is Female: Moravians and Radical Religion in Early America* (Pennsylvania: University of Pennsylvania Press, 2007), p.89.

⁴¹Morris, ‘A Relay of Power and of Peace: H. D. and the Spirit of *The Gift*’, pp.505–506.

⁴²Ibid., p.506.

the entire community, from birth to death, according to their gender. These gender-divided groups were then separated according to age and marital status.⁴³ The severance of genders reached its peak in Bethlehem, where even couples continued to live in single-sex choir houses once married.⁴⁴ Atwood quotes Spangenberg on this matter: 'Our married folk still live as if they were on a journey: the husbands by themselves and the wives by themselves and the children by themselves.'⁴⁵ Children were raised by Single Sisters in the nursery from the time they were weaned.⁴⁶ Accordingly, the conventional family definition was torn apart. As Erbe puts it, 'Every trace of family life was abolished in this organism.'⁴⁷

This choir system not only demolished the nuclear family structure but also 'private enterprise'. The Moravian community required that all members of the community work for the community rather than for themselves or their family. All inhabitants were expected to dedicate their lives both economically and socially to their community or *Gemeine*. Whilst the *Gemeine* represented the whole community, 'the subdivision of the *Gemeine* into choirs meant that there were concentric circles of intimacy within Bethlehem that included one's choir, co-workers, and gender group.'⁴⁸ H.D. writes about it in *The Gift*:

What belonged to them? What belonged to the town?
They belonged to one another, since the day when
Nicholas Louis, Count Zinzendorf, that first Christmas-
eve, called the town Bethlehem. But the town was
changing now, the girls who came to the school were
different and the old-town was growing conscious of its
difference to the new-town and in fact, to the rest of the
world about it. (*G.*, p.64)

To preserve their economy, the Moravians needed to preserve their choir system. Any contact between the sexes was thus severely restricted.⁴⁹ To preserve this close-knit community, an outlet for libidinal energy was needed. This is where the highly

⁴³They even had an 'embryo choir' see Atwood, *Community of the Cross*, p.179.

⁴⁴*Ibid.*, p.186.

⁴⁵*Ibid.*

⁴⁶*Ibid.*, p.176.

⁴⁷*Ibid.*

⁴⁸*Ibid.*, p.158.

⁴⁹For a detailed account see Atwood, 'Sleeping in the Arms of Christ', pp.25–51; and H.D., 'H.D.'s Notes', pp.232–233.

symbolic hymn sermons came in.⁵⁰ Through wound celebrations in hymn sermons, Moravians experienced union with Christ and God in sexual terms and found sublime joy.⁵¹ Although, to some, this may sound almost pathological rather than religious, a close study of the hymns' language, form and content may help to better grasp the matter in question.

A consideration of Moravian hymns requires an understanding of Zinzendorf and his concept of heart language. A study of Moravian hymns reveals that their language is coded and symbolic and only revealed to the initiated. Zinzendorf 'plumbed the depths of the mystery of divinity and language, and found that rationality is inadequate for the primary task of theology, namely, to speak about God.'⁵² Therefore, he distinguished between 'heart language' and 'rational language.' Heart language, according to Zinzendorf, as Atwood writes, 'has a holistic and unmediated quality, whilst rational language is always analytical and mediated.'⁵³ The heart experience can even lose its essence if one tries to put it into speech.⁵⁴ So the truths of Moravian theology are best communicated 'in poetry and song, not in systematic theology.'⁵⁵ Accordingly, liturgists, as Zinzendorf states, were more vital than preachers and teachers.⁵⁶ One of the leaders of Bethlehem expressed it as follows: 'Whoever wants to get acquainted with us and to learn our first principles and progress of grace can acquire that knowledge better from our hymns, our *Litany of the Wound*.'⁵⁷ 'The origin of mystical language', as Atwood points out, 'is a sensual alphabet, which strives, by its innermost calling, to be delivered from the sense and from the body, not by cancelling them, but by sublimating them, by transferring them to God, by immersing them in a layer of 'thirsting, slaking ... concupiscence.'⁵⁸ In other words, Moravians managed to express their theological and mystical concerns through their desire for the blood and wounds of Christ, without losing their sensuality.⁵⁹ *Wunden Eiland*, H.D. writes, 'is not a thing you learn, it is not a thing that anyone can teach you, it just happens' (G., p.155).

⁵⁰Each choir was addressed with a differently organised hymns section that directly addressed its individual needs, Atwood, *Community of the Cross*, p.142.

⁵¹Atwood, 'Sleeping in the Arms of Christ', p.35.

⁵²Atwood, *Community of the Cross*, p.57.

⁵³*Ibid.*, p.71.

⁵⁴*Ibid.*

⁵⁵*Ibid.*, p.141.

⁵⁶*Ibid.*

⁵⁷Cited in Atwood, *Community of the Cross*, p.141.

⁵⁸Atwood, *Community of the Cross*, p.96.

⁵⁹*Ibid.*, p.96.

Zinzendorf's heart language embodies a group of traits that recall Julia Kristeva's theory of the semiotic, which embraces bodily energy and affects and represents the pre-verbal stage. The Kristevan semiotic is characterised by freedom, anarchy, chaos and heterogeneity, unlike the symbolic which is characterised by regulation, control, order and unity.⁶⁰ Poetry, as more lyrical and less narrative discourse, is more likely to foreground the semiotic, whilst fiction emphasises the symbolic; but in H.D.'s oeuvre, the semiotic register is intensified in prose, not poetry.⁶¹ Whilst the semiotic may be expressed verbally, it is not subject to the regular rules of syntax.⁶² It is 'indifferent to language, enigmatic and feminine, this space underlying the written is rhythmic, unfettered, irreducible to its intelligible verbal translation; it is musical, anterior to judgement, but retrained by a single guarantee: syntax.'⁶³ Along with heart language, the sensual alphabet, rhythm and the use of poetry, Zinzendorf's embracing of non-linearity was another element that parallels feminist thought. Every time, the liturgist would deconstruct, reassemble and reconstruct verses from a variety of hymns to compose that day's hymn. 'The worshippers were expected to follow the liturgist's lead. Although this could prove confusing, Zinzendorf believed that liturgical confusion is better than enforced order.'⁶⁴ This also recalls the palimpsest writing strategy that H.D. adopted. I will discuss the influence of Moravian culture on her palimpsest writing form further in the next chapter, where I focus on form.

It should not then be a surprise to see that H.D. would achieve through writing what the Moravians achieved through hymns. *Madrigal Cycle*, from the inter-war period, presents a prolific inspired creativity which H.D. drew from her Moravian ancestors. H.D.'s inter-war period prose-writing was triggered by her 'Jelly-fish' and 'writing on the wall' experiences, which took place on a Greek island when she was with Bryher.⁶⁵

⁶⁰Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984), pp. 79–80.

⁶¹Friedman, *Penelope's Web*, p.94.

⁶²Kristeva, *Revolution in Poetic Language*, p.27.

⁶³*Ibid.*, p.29.

⁶⁴Atwood, *Community of the Cross*, p.142.

⁶⁵H.D. and Bryher travelled to the Scilly Islands in June 1919 after H.D. suffered a bout of influenza and consequent depression. During her stay, H.D. describes her feeling 'I should say this: it seems to me that a cap is over my head, a cap of consciousness over my head, my forehead, affecting a little my eyes. Sometimes when I am in that state of consciousness, things about me appear slightly blurred as if seen under water. That over-mind seems a cap, like water, transparent, fluid yet with definite body, contained

Though I elaborate these visions in depth in the coming chapters, referring to them is I think essential for linking H.D.'s writing to her spiritual Moravian heritage. These visions suggest that with the help of her Moravian heritage, H.D. 'was already developing her critique of Freudian cultural theory as early as 1919.'⁶⁶

'These experiences', dream-like but occurring whilst she was awake, signified to H.D. an altered state of consciousness, an eruption from that 'great ocean underground', not a danger but a blessing from 'beyond.'⁶⁷ The Jelly-fish vision, empowered by Kristevan semiotic language and packed with 'womb' symbols, such as amniotic fluid, proposes that the female body is the source of creativity. For H.D., reaching a perfect equilibrium whereby the semiotic emanates within the symbolic is 'to live in ecstasy, to be lifted beyond the ordinary, to be transported by beauty, to experience all the sensations of love.'⁶⁸ Following the Jelly-fish experience, life-writing became for H.D. a reflection of these 'super-normal states of mind into codes of aesthetic form.'⁶⁹ 'Art was the materialisation or incarnation of the vision that originated in the unconscious. Locating creative inspiration in the psyche's capacity to enter the '4th dimension' of space and time.'⁷⁰ Thanks to these experiences, H.D. managed to reach her ancestors on a spiritual level and to create a gyno-vision of rebirth, which would transform her from a crystalline imagist into an exceptionally prolific prose writer.⁷¹

Along with the form and language of the hymns, the hymns' context is also extremely intriguing. These sensual hymns were mostly about the blood and wounds of Jesus. As stated above, Zinzendorf's theology was mainly based on the power of the blood of Christ, which was coupled to the wounds through which the blood discharged.⁷² 'Zinzendorf recorded that on February 14, 1734, he and the community began to look

in a definite space. It is like a closed sea-plant, jelly-fish or anemone'. See, H.D., *Notes on Thought and Vision and Wise Sappho* (San Francisco, City Lights Books, 1982), p.17.

⁶⁶Matthew Kibble, 'Sublimation and the Over-Mind in HD's *Notes on Thought and Vision*', *English Literature in Transition, 1880–1920*, 41.1 (1998), 42–57 (p.42).

⁶⁷Augustine, 'Introduction', p.7.

⁶⁸Jane Augustine, 'Ecstasy's Alembic: H.D.'s Poetics of Magic and Psychoanalysis in World War Two', *Anglophonia/ Caliban*, 35 (2014), 35–50 (p.36).

⁶⁹Friedman, *Psyche Reborn*, p.196.

⁷⁰*Ibid.*

⁷¹Friedman, *Penelope's Web*, p.128; Robinson, p.234.

⁷²It is important to note that D.H. Lawrence was also highly concerned with blood and blood references.

only to Christ's wounds for their salvation and direction.⁷³ The creative and compelling imagery of the bloody wounds then became the main theme of 'the litany of the Wounds.'⁷⁴ Well received by the residents of Bethlehem, this litany was played 'at least once a week for nearly twenty years.'⁷⁵ Even after *Sifting Time*, when the use of *the Litany of the Wounds* waned in Bethlehem, the society continued to adore the side wound.⁷⁶ What is more important to note is that not only Moravians but also native people embraced the *Litany of the Wounds* and found it neither offensive nor repulsive. Blood and wound language, as Atwood notes, was particularly effective in communicating with the natives, and the *Litany of the Wounds* became one of the first texts translated into Mahican.⁷⁷ Conducting a textual analysis of the hymns will help to better grasp how the *Litany of the Wounds* aroused so much attention and was embraced so readily by its reciters:

Powerful wounds of Jesus,

*So moist, so gory, bleed on my heart so
that I may remain brave and like the
wounds.*

Closing wounds of Jesus,

*If I could rest and feed my soul between
you, close again.*

Glistening wounds of Jesus,

*You make my heart a dazzling candle
of grace before the rays and
lightning.*

Purple wounds of Jesus,

*You are so succulent, whatever comes
near becomes like wounds and
flowing with blood.*

Juicy wounds of Jesus,

*Whoever sharpens the pen and with it
pierces you just a little, and licks,
tastes it.*

Near wounds of Jesus,

*I do not want to be even a hair's-width
from your hole.*

Warm wounds of Jesus,

*In no pillow can a little child feel itself
so secure before cold air.*

⁷³Craig Atwood, 'Understanding Zinzendorf's Blood and Wounds Theology' in *Journal of Moravian History* 1 (2006): 31–47 (p.38).

⁷⁴*Ibid.*

⁷⁵*Ibid.*, p.39.

⁷⁶*Ibid.*

⁷⁷*Ibid.*, p.32.

Dainty wounds of Jesus,

*So tender, so delicate, you are to such
children proportional to little beds.*

Soft wounds of Jesus,

*I like lying calm, gently, and quiet and
warm. What should I do? I crawl to
you.*

Hot wounds of Jesus,

*Go on heating, until you are able to
cover the entire world with your
warmth.*

Eternal wounds of Jesus,

*[You are] my house to dwell in. In a
million eons you will still be new.*

My wounds of Jesus,

*Mine, yes mine! To me it is then, as
though you were there entirely for
my heart alone.⁷⁸*

This hymn, which is both disturbing and compelling, provides rich material for psychoanalytical interpretation. The wounds are portrayed as ‘juicy’ and ‘succulent’, as well as ‘a warm and soft bed in which to lie’ and ‘a house to dwell in’. Wounds, then, provide nourishment for the soul to strengthen believers and endow them with comfort and protection. The worshipper says, ‘I like lying calm, gentle, and quiet and warm. What shall I do? I crawl to you.’ Christ’s wounds become a kind of mother – a safe, warm space. Domestic household references to Christ’s wounds align women with Christ in a powerful way; however, that would have been inconceivable in many other forms of Christianity.

Tief nein! *Tief nein!* ins Seitlein!

Deep inside! *Deep inside!* in the little
side!

Ich lieg im Seitenhölchen grad und schlief

In the little side hole I lie just right and
sleep

ein paar Millionen Claffter tief
Im Moment da der Stich geschah,
fuhr ich heraus Halleluja
Geboren aus seiner Seit.

a couple of million fathoms deep
The moment the stab occurred,
I leapt out, hallelujah
Born from the side.⁷⁹

⁷⁸Atwood provides a modern English translation of the ‘Litany of the Wounds’ in Atwood, *Community of the Cross*, pp. 253–256.

⁷⁹Anonymous Moravian hymns from the ‘Sifting Period’, 1738–1753 cited in Fogleman, *Jesus is Female*, p.80.

As becomes clear in another hymn from the *Sifting Time* period, symbolic language focusing on and idealising the ‘wound’ as a ‘womb’ is central to Moravian hymns.⁸⁰ The imagery of the side wound as a womb where believers ‘lie, sleep’ comfortably and from which they were born and reborn is remarkable. ‘The moment the stab occurred’ can be interpreted as either the moment of conception in the womb or spiritual birth from Christ’s womb.⁸¹ By dint of this ‘stab’, humans’ souls were driven out from a heavenly place, the womb, to the earth. In *Jesus is Female*, Fogleman harshly criticises Moravians for these metaphorical and symbolic suggestions of female qualities for Christ.⁸² ‘The side wound of Christ becomes the organ of spiritual birth in Zinzendorf’s theology. It is the birth canal through which souls pass on their way to a new life in Christ.’⁸³ And he continues that their treatment concerning gender, sexuality and authority norms was not compatible with mainstream belief systems, and their graphic portrayals of the side wound in the form of female genitalia were seen as a threat to the main Protestant belief system.⁸⁴

This spiritual re-fusion in the womb, suggested by Zinzendorf, as Atwood notes, is interpreted through Freudian analysis, by Oskar Pfister, as a deeply troubled psyche struggling to cope with a repressed childhood, or possible homosexuality in Zinzendorf, as well as sadomasochism.⁸⁵ However, what Zinzendorf managed to achieve through this wound cult may also be viewed as an answer to psychological needs, a longing to return to the womb, as Otto Rank suggested, or to be sheltered by a mother-like Saviour.⁸⁶ To better understand how Moravians used these hymns to meditate and satisfy their psychological needs, H.D.’s ‘Hymn’, which is dedicated to Count Zinzendorf, can be analysed:

This is the wound of grace,
This is the nesting-place

⁸⁰H.D. ‘H.D.’s Notes’, pp.262–263.; Augustine, ‘Introduction’, pp.20–21.; Robinson, p.88.

⁸¹Along with these, this incident can also be viewed from a totally different perspective, which is big bang theory. Everything came out from ‘a couple of million fathoms deep’ explosion.

⁸²Fogleman, *Jesus is Female*, pp.73-104.

⁸³Atwood, ‘Understanding Zinzendorf’s Blood and Wounds Theology’, p.41.

⁸⁴Fogleman, *Jesus is Female*, p.13, 77, 86. For the images depicting the side wound in the form of female genitalia see the ‘Image One’ in Appendix.

⁸⁵Atwood, *Community of the Cross*, p.214.

⁸⁶Otto Rank, *Psychology and the Soul*, trans. by William Turner (Philadelphia: University of Pennsylvania Press, 1950), p.24.

Of the white dove,
This is the wound of love;

The spear opened for us
The rose of purple fire,

The rose of iciest breath,
White rose of death;

The spear opened for us
The narrow way

Into the dust,
To the eternal day⁸⁷

This is a striking poem, suggestive of Moravian discourse, alludes to Moravian ideas regarding 'the wound'. One interpretation of the poem is as follows: 'The spear' as a phallic symbol represents the world of the father governed by symbolic language. So, the 'spear' becomes the destroyer of peace since it separates the 'soul' from its heaven, the child from its mother: '[t]his is the nesting-place, Of the white dove.' Once separated, the child is in a world that opens into 'The rose of purple fire' and 'The rose of iciest breath.' Oxymoronic usage of the words 'fire' and 'iciest' recalls the previous discussion where to be saved from fire we need to rediscover amniotic waters. In a world of the symbolic, she needs symbols to describe the semiotic she is longing for. This narrow way, which can be read as the birth canal, is also reminiscent of being on a tightrope, not being for one or the other. So, this 'narrow way' opens 'into the dust' where life wishes and death wishes are intermingled. It is both the 'rose of purple fire' and the 'rose of iciest breath'. But, as the last line of the poem indicates, this will lead 'to the eternal day'. In other words: life equals death, leading on to 'the eternal day'. Similar to the 'stab' in Moravian hymns, owing to the 'spear' in H.D.'s version, the soul joins the body and has a chance to be born and die again, which will make the soul reach eternity. This signifies the endless circle of beginnings and endings, each one triggering the other. Without separation, there will not be union, and without union there will not be separation. As I will elaborate later in this chapter, the gift is perhaps the recognition and appreciation of the dualistic nature of our creation, without devaluing one for the sake of the other.

⁸⁷H.D. 'Hymn', in *The imagist Poem: Modern Poetry in Miniature*, ed. by William Pratt (New Orleans: Uno Press, 2008), pp. 94-95.

This wound symbol further recalls Kristeva's concept of 'the abject'. The abject, as Julia Kristeva describes it in *Powers of Horror*, is a wasted, blurred border of an in-between state. 'It is thus not cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, position, rules. The in-between, the ambiguous, the composite.'⁸⁸ Christ's side wound then becomes a perfect example of the abject, because it transgresses boundaries, bleeds, secretes and gives birth. That may be one of the reasons why Moravians were seen as a threat to the main Protestant belief system. Through the wound cult, which does not deny but accepts the 'abject', Zinzendorf, in a way, manages to conjure up a spiritual re-fusion with the mother, the womb, and reflects a longing to return to the womb, as Otto Rank suggested. To better comprehend this separation and union paradox, we should understand the 'fear of life' and the 'fear of death.' As Rank points out, separation from the womb becomes the basis of all subsequent separations, so humans have a longing to return to the womb in order to find the sublime joy they once experienced. Most of the anxieties in one's life are repetitions of the separation anxiety experienced at birth. The ideas of 'fear of life' and 'fear of death', with reference to birth trauma, are the fear of separation and the fear of union, respectively. These ideas unreservedly overlap with Freud's death drive and life drive, discussed in the introduction. Meanwhile, the death instinct is the desire to return to an 'inorganic state', which is devoid of tension, and the one we experienced in the womb, so returning to this state is only possible in death; but the life drive, infused with libidinal instinct, seeks to fight death.⁸⁹ A healthy ego needs to merge these two instincts and create a tensionless self.

Moravian hymns are full of implicit anger expressions, such as blood, death and wound imagery; however, explicit anger does not seem to exist in their hymns. It could be argued that religion in general is not usually a place where anger appears. You submit to God's will (whatever your version of God is).⁹⁰ Recalling Freud's discussion of war, it is the search for and the satisfaction of finding 'the other' onto whom we can easily project our unwanted parts. As discussed above, Moravians were seen as 'the other', and therefore they were rejected, prosecuted, destroyed and marginalised by mainstream

⁸⁸Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York: University Colombia Press, 1982), p.4.

⁸⁹Paul Ricoeur, *Freud and Philosophy: an Essay on Interpretation*, trans. by Denis Savage (New Haven: Yale University Press, 1970), p. 290.

⁹⁰Anger does appear in the Old Testament quite often, but much less in the New, which is about forgiveness.

religion. However, when settled in Bethlehem, Moravians do not appear to look for the ‘Other’, which could easily be allied with the natives, to project their aggressive instinct. They managed, as Atwood points out, to establish one of the most significant, successful, disciplined, loving and healthy communities in colonial North America, at a time when native peoples were routinely murdered, Africans enslaved and women and children abused.⁹¹ How could Moravians overcome the desire for projecting unwanted parts onto others? If they continually repressed this emotion, where did it go? They must have found a way to channel it. When Freud’s definition of sublimation is taken into account, ‘A certain kind of modification of the aim and a change of object, in which our social valuation is taken into account, is described by us as ‘sublimation,’⁹² it becomes clear that Moravians may have achieved the subjugation not only of sexuality but also of aggression, and even the fear of death, through their obsessive praise of the wound.⁹³

Regarding Zinzendorf’s creative and compelling use of imagery, to combine the wound with the womb was at just the right level so that it provided gratification of fantasies through sublimation. In other words, the side wound, although clearly interpretable as a sexual symbol, also always remained a wound. If it were to become too clearly an erotic vagina, the ability of this symbolism to sublimate sexuality would be lost. This clearly links up with Klein’s symbolisation. As Segal, drawing on Klein, writes, a child can play freely as long as the object they play with is imaginatively symbolised. ‘When symbolization is dominated by primitive projective identification and the toy is symbolically equated too concretely with the object symbolized, it cannot be used imaginatively.’⁹⁴ Moravian wound imagery, which was used ‘in artistic, musical, and literary forms that explored every possible facet of this rich symbolism’, provided gratification through fantasy.⁹⁵ Therefore, the wound cult, which became a community enhancer rather than a destroyer,⁹⁶ helped to channel aggression into passivity and helped H.D.’s ancestors, as Atwood writes, to maintain an international and interracial

⁹¹Atwood, *Community of the Cross*, p.3.

⁹²Sigmund Freud, ‘Anxiety and Instinctual Life’, in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: New Introductory Lectures on Psycho-Analysis and Other Works*, Vol. 22 (1932–1936), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 81–111 (p.92).

⁹³See, Atwood, *Community of the Cross*, p.220.

⁹⁴Hanna Segal, *Dream, Phantasy and Art* (New York: Bruner Routledge, 1991), p.79.

⁹⁵Atwood, ‘Understanding Zinzendorf’s Blood and Wound Theology’, p.47.

⁹⁶Craig D. Atwood, ‘Deep in the Side of Jesus: Zinzendorffian Piety in Colonial America’ in *German Moravians in the Atlantic World symposium*, Winston-Salem, North Carolina. 2002.

community, despite racial and class tensions within the community in an era when the world was being torn apart by colonialism.⁹⁷ Moravians were able to unite wound and womb, death and life binaries through the fantasy of their spiritual journey in the side wound. The wound and womb correlation would pave the way for a particular form of writing in which H.D. attempts to overcome binary positions, as I elucidate in the next chapter.

H.D. attempted to understand her ancestors in order to discover the key to a Europe torn apart between two world wars. Blending disturbing images of the wound cult with her symbolic language in her life-writings, H.D. manages to return to the semiotic language of the pre-Oedipal mother. Though wound imagery permeates most of H.D.'s writing, her childhood memoir, *The Gift*, is particularly infused with this imagery. First of all, in her dream, the child Hilda dreams of herself being wounded by a snake:

The snake falls off. His great head, as he falls away, is close to my eyes and his teeth are long, like the teeth of a horse. He has bitten the side of my mouth. I will never get well, I will die soon of the poison of this horrible snake. I pull at Ida's apron but it is not Ida, it is our much-beloved, later, dark Mary. She looks at the scar on my mouth. How ugly my mouth is with a scar, and the side of my face seems stung to death. (G., p.113)

Friedman reads the nightmare of the snake as 'a displaced account of the Nazi bombing raid': 'H.D.'s terror of the erect snake which bites her mouth is a symbolic representation of her paralysing fear of the roaring planes overhead.'⁹⁸ Friedman's reading is adroit, but I would supplement it by concentrating on the child's fear of being wounded, and Ida-Mary separation. In this passage, the child Hilda associates her pre-Oedipal mother with Ida and 'dark Mary'. Thus, the pre-Oedipal mother is separated into bad mother and good mother. Whilst Ida becomes the surrogate of the loving mother, who did the cooking and read Grimm's tales to Hilda, the visual attribution of 'darkness' to Mary impels me to read Mary as the person on whom H.D. displaced her aggressive instincts. The 'darkness' populates the text more than other words and recurs

⁹⁷Atwood, *Community of the Cross*, p.4. The Moravian way of living might be the basis for a political position of living alongside or with other cultures, rather than obliterating them. This has resonances with the anti-imperialist ethos we find in H.D.'s work as a whole.

⁹⁸Friedman, *Penelope's Web*, p.339.

frequently. The visual attribution of 'darkness' to Mary and its persistent usage throughout the text can be interpreted as a sign of what is 'dark within'. The word 'dark', from a Kleinian perspective, can be associated with expulsion through the intestinal canal and defecation. It is 'dark because clear good objects had been made black and smelly inside.'⁹⁹ According to Klein, propelling its bad parts onto its mother is the innate reaction of the baby. Thus, darkness, which can be easily associated with night and dreams, reifies the unconsciousness, which is most feared and forgotten. It is, then, not a surprise that the child Hilda dreams of herself as wounded.

Accepting this wound, for the pre-Oedipal mother who is abject, is not as easy as projecting it outside the ego. With her writing, H.D. recognises that 'darkness' is what the ego has endeavoured to expel by projective identification, namely to reject hatred of herself as part of herself. Dark Mary then becomes the person who helps her to go further: 'Mary help us, we must go further than Helen, than Helle, than Helios, than light, we must go to the darkness, out of which the monster has been born' (*G.*, p.114). Later in the narrative, the child Hilda cites all early Moravian leaders and continues: 'Mimmie, I am not afraid of the dark.' 'Nor was Christian Seidel,' she said, 'nor was Cammerhof, nor was Zeisberger nor was Pyrlaeus.'¹⁰⁰ They went into the dark alone, but it was a greater darkness that we can imagine with our outer senses. It was the darkness of the inner senses. It was a test' (*G.*, p.161).

Mamalie don't get lost, I must go on, I must go on into the darkness that was my own darkness and the face that was my own terrible inheritance, but it was Papa, it was my own papa's face, it wasn't the face of the Wounded one at *Wunden Eiland* though I got them all mixed up, but I will get them separated again and I will hold the cup in my hand that is a lily, that is a rose, that is.... (*G.*, p.182)

H.D. discovers that accepting her own darkness is the first step in repairing the ego. However, H.D. is again confused and the fifth chapter of *The Gift* terminates with three

⁹⁹Elizabeth Bott Spillius et al., *Melanie Klein Today: Developments in Theory and Practice*, Vol. 1. (New York: Brunner Routledge, 2003), p.73.

¹⁰⁰These are all early prominent Moravian Leaders. For further information on their role in the Moravian community, see Albert G. Rau, 'Moravian Missions and Colonial Politics', *Transactions of the Moravian Historical Society*, 11.2 (1934), 137–145.

dots. Once again, H.D. plunges the reader into the deep water of the unfathomable secret which can never be fully put in words.

The child Hilda is not the only one who is wounded in the text, she also finds her father wounded. H.D. writes: 'The blood was running down from the side of his face that was by me' (*G.*, p.189). As she indicates in *Advent*, referring to her father's accident that traumatised her for 35 years: 'I had 'forgotten' my father's accident for thirty-five years.'¹⁰¹ Friedman's wonderful analysis of this event provides an answer to H.D.'s statement. On a first level, the accident portrays the daughter's dreadful loss of the all-powerful father; on a second, more forbidden, level, it reveals H.D.'s inner desire for his victimization.¹⁰² The second motive explains why H.D. might have been traumatised for such a long time. The all-powerful father, who once determined the fate of his child by placing his mighty finger¹⁰³ on the word Hilda whilst running his finger over the names in a dictionary, could not even hold his hand now (*G.*, pp.40, 189). Friedman reads the 'wound' as a symbolic castration of patriarchal power [which] is a precondition of this new relationship.'¹⁰⁴ Whilst her father's accident might have satisfied H.D.'s fantasies, my reading of the wound also concerns the Moravian usage of the wound, in which it is the abject where the semiotic and the symbolic clash, opening up a new perspective from where one can rejoice over both death in life and life in death. H.D. did not need to wound her father to be his equal, but a more peaceful future entailed an understanding of the 'wound'.

I read a 'wound' in which the trauma of birth has been enclosed. Both girls and boys start their life in love with the mother or maternal imago, so for both genders a lost maternal body lies behind the wound feeling. However, the wound has been consigned to female figures, for the body has always been associated with women rather than men. The female body with its capacity to generate life recalls on an unconscious level the existence of death and aggression, and it becomes the prime reason for the wound/lack that both girls and boys suffer. Seen from this point of view, it becomes clearer why

¹⁰¹H.D. *Tribute to Freud*, p.139.

¹⁰²Friedman, *Penelope's Web*, p.341.

¹⁰³'Finger' becomes a phallic power symbol in H.D.'s narrative. In *Asphodel*, H.D. writes how marriage castrates women's power: 'Dress up and parade like a vulgar midinette in a bride's veil and let your mother-in-law (by proxy) hold up the long glove with the severed finger. 'But it's for the *bride's ring*'' (*A.*, p.101).

¹⁰⁴Friedman, *Penelope's Web*, p.341.

most religious traditions are concerned with the female body. In Christianity, the chief scapegoats of aggression, as Naomi Goldenberg argues, have been the Devil in mythology and women in reality.¹⁰⁵ Women have been seen as materialistic, tempting, voracious, trivial and lusty, so women become flesh and blood repositories for anger.¹⁰⁶ ‘Women become the Devil’s gateway because everyone who is nurtured by a woman then connects early desire and early rage to the female sex.’¹⁰⁷ The equating of women, body, aggression and death, ultimate passivity and the realm of the unknown, explains why women have been considered as wounded. So, H.D. needed to create a narrative wherein daughter and father would meet through their wounds from which they will set off on a new journey to produce a new discourse.

At the end of *The Gift*, H.D. writes: ‘I stand by the kitchen-door opposite the mirror, in a glass darkly. But now face to face. We have been face to face with the final realities. We have been shaken out of our ordinary dimensions in time and we have crossed the chasm that divides time from time-out-of-time or from what they call eternity. I heard Christian Renatus [Zinzendorf’s son] saying:

Wound of Christ,
Wound of God,
Wound of Beauty,
Wound of Blessing
Wound of Poverty,
Wound of Peace, (G., p.222)

In this passage, H.D., face to face with her reflection in a dark mirror, comes to accept the dark side, all the abject forms, wounds, wombs and death, through which she could reclaim life and find the bright side. This balance between binary oppositions could not have been reached through the absolute denial of the other or denigrating the other part. Recalling Otto Rank, we can say that to fully rejoice in birth, love and peace, we should first come to terms with our dark side. Whilst the wound imagery reveals binary oppositions, and how H.D. incorporates the abject into her writing, we should note that it is not through praising the wounds of Christ but through another passive measure: her life-writing through which H.D. manages to balance two binary instincts, life and death.

¹⁰⁵Naomi R. Goldenberg, ‘Anger in the Body: Feminism, Religion and Kleinian psychoanalytic Theory’ in *Journal of Feminist Studies in Religion*, 2.2. (1986), 39–49 (p.45).

¹⁰⁶Ibid.

¹⁰⁷Ibid.

Whilst her Moravian ancestors developed their selves through projecting themselves onto Christ, H.D. creates herself anew from her projected self in her writings.

Before going into a detailed analysis of how H.D. projects herself in her writings, similar to her ancestor's way of *lebenslauf*, a last point that we should consider is why *Sifting Time* was considered a taboo subject. As I have endeavoured to make clear, the aberrant features that the Moravian congregation adopted during *Sifting Time* transformed the community into one of the most peaceful of communities. However, *Sifting Time* is a watershed moment that evolved from being a taboo subject into an unsolved mystery of Moravian historiography.¹⁰⁸ This period of so-called misbehaviour and scandal caused enduring damage to the church's reputation. 'This so-called Sifting', as Peucker argues, 'was a culmination of Moravian theology of the 1730s and 1740s', which laid heavy emphasis on wound and blood theology, as well as on bridal mysticism.¹⁰⁹ Whilst it is almost impossible to examine core *Sifting Time* materials, as they were mostly burned and destroyed by the church, the term has been applied to anything unorthodox.¹¹⁰ Therefore, presuming that the references to 'juicy and tasty' wounds in surviving materials characterize the real *Sifting Time*, as Atwood argues, this would be a very hasty comment on it.¹¹¹ Drawing on Atwood's argument, I assume that the 'juicy and tasty wounds' of the Christ are a subset result of another more unacceptable idea: a 'gender-changing ceremony' in which Christian Renatus von Zinzendorf declared a man to be a woman and they would all pass as 'sisters.'¹¹²

For Moravians, sexual intercourse was a liturgy, in which the woman acted as a proxy for the *Gemeine* and the man for Christ. However, following Zinzendorf's teachings, the souls of men as well as of women would join Christ, their true husband, in order to be saved.¹¹³ As Zinzendorf freely confesses, this view of sexuality raises more questions than it answers.¹¹⁴ Zinzendorf settles the matter by declaring that all believers' souls are 'essentially feminine.'¹¹⁵ So, not only women but also men were to be brides of Christ. The gender-changing ceremonies were an aspect of the congregation that was always

¹⁰⁸Peucker, p.6.

¹⁰⁹Ibid., p.2.

¹¹⁰Ibid., p.5.

¹¹¹Atwood, *Community of the Cross*, p.14.

¹¹²Peucker, p.1.

¹¹³Atwood, *Community of the Cross*, p.93.

¹¹⁴Ibid.

¹¹⁵Ibid.

denied and that the church endeavoured to erase from its history and collective memory by burning all related documents.¹¹⁶

By attributing female qualities to Jesus, and implying that all souls are feminine, in some way the depreciation of women was prevented and male and female statuses were equalised, which was utterly unacceptable to the mainstream. Under the leadership of Count Zinzendorf, Moravian female voices were heard and valued within the community, and the traditional code of remaining silent was broken.¹¹⁷ This was done to such an extent that uncontrolled Moravian women power was seen as ‘Satan’s ageless attempt to threaten God with blasphemous female qualities and notions.’¹¹⁸ ‘One of the most dangerous violations of gender boundaries perpetrated by the Moravians [...] was allowing women to preach.’¹¹⁹ This could not be accepted, either by the mainstream or by successive generations of Moravians.¹²⁰ Living in choirs also empowered women. Women were in charge of themselves, controlled their lives and took their own decisions, rather than being controlled by men. However, after Zinzendorf’s death, the trend towards female equality was reversed. Regarding this matter in *the Mystery*, H.D. voices:¹²¹

I would only say that your Mysticism in naturally repulsive to men, who would at all costs elevate the Father above all, and above all, above the Mother. Your poem to that effect – I will not quote it – was enough to burn you at the stake, like that John Huss whom they bound, outside

¹¹⁶This gender-changing ceremony parallels a boy’s unconscious desire to possess his mother’s attributes. This will be further discussed in Chapter Three.

¹¹⁷Peter Vogt, ‘A voice for Themselves: Women as Participants in Congregational Discourse in the Eighteenth-Century Moravian Movement’, in *Women Preachers and Prophets through Two Millennia of Christianity*, ed. by Beverly M. Kienzle and Pamela J. Walker (Berkley: University of California Press, 1998), pp.248–263.

¹¹⁸Fogleman, *Jesus is Female*, p.86.

¹¹⁹*Ibid.*, p.95.

¹²⁰It is also important to note that Zinzendorf also allowed women to be ordained whilst the sanctioned norm demanded the silence of women in churches. See Moravian Archives, ‘Women Priests in the Moravian Church in 1758’, *This Month in Moravian History*, 31 (2008) <<http://www.moravianchurcharchives.org/thismonth/08%20may%20women%20priests.pdf>> [accessed 4 April 2014]. Though Zinzendorf did not do this out of purely equalised rights but rather to separate female and male interaction, it was still a big step for women. However, this was immediately abandoned by the Moravian church after his death in 1760.

¹²¹In *the Mystery*, H.D. creates a fictionalised story wherein two of Zinzendorf’s grandchildren, Elizabeth de Watteville and Henry Dohna, travel to Prague in winter 1788. There they meet Count Louis Saint-Germaine, a magician and counterrevolutionary plotter, whose life changes as he joins their search to find Zinzendorf’s lost Plan for ‘world unity without war’. Here, in this specific excerpt, Henry Dohna talks to Count Louis Saint-Germaine.

here by the Cathedral. Your heresy goes deeper than his, but you are an older soul, my Dresden Socrates and the Dominicans had a part in your instructions. You worshipped the wounds of our Lord – the Wounds in *excelsis* in Our Lord's side as the *rosa mystica*. This, my friend, is gross and scandalous mysticism, as the Protestant court decided.¹²²

'But those views most repulsive to Zinzendorf's enemies are precisely the ones most attractive to H.D.'¹²³ These attributions stood as the main reasons why Count Zinzendorf was considered a heretic.¹²⁴ H.D. appreciated these 'mystical ideas' and thought that 'there is beauty and poetry in many of these mystical ideas but undoubtedly, the world at large, then as now, is not ready for this revelation.'¹²⁵ H.D. regarded Zinzendorf and Freud as ahead of their time, since they both managed to break through the boundaries of conventional minds to explore their outrageous ideas, predominantly with reference to sexuality.¹²⁶ Both Zinzendorf and Freud were able to express rationally what once could not be captured or voiced. Whilst H.D. would criticise Freud's ideas regarding women, she used Zinzendorf's theology to support her vision of valorised womanhood and redeemed sexuality.

H.D. records in her writings that Bethlehem '[had] to do with a mysterious *Plan* of 'peace on earth.'¹²⁷ Whilst H.D. proves that she is highly aware of Moravian cults and history, both in her overly elaborated notes to *The Gift* and in particular her lexical choices throughout *The Gift*, the 'mysterious plan' that H.D. elucidates reflects 'neither the gossip nor the history read by H.D.'¹²⁸ What Mamalie murmurs to the child in her half-trance, half-dreamy state is a name-changing ceremony between two women rather than a more controversial gender-changing ceremony. Mamalie tells the child Hilda how her first husband, Henry Seidel, discovered some papers which were transcribed with 'curious characters, Greek, Hebrew, and Indian dialects and writing and marginal notes of music' (G., p.158). Henry Seidel did not want to take the paper scroll to the Elders because, having knowledge about the scandal, he knew that the church burnt all

¹²²H.D., *The Mystery*, pp.85–86.

¹²³Augustine, 'Introduction', p.10.

¹²⁴Guest, p.9 and H.D. 'H.D. by Delia Alton', p.188.

¹²⁵H.D., 'H.D.'s Notes', p.263.

¹²⁶Augustine, 'Introduction', p.10.

¹²⁷H.D. 'H.D. by Delia Alton', p. 188. And H.D., 'H.D.'s Notes', p.235.

¹²⁸Augustine, 'Introduction', p. 19.

related papers and wanted to be silent on this particular matter, *Wunden Eiland* (G., p.160), as it was called. So, he took the paper scroll to Mamalie, in the hope that she could help to decode it thanks to her musical knowledge. Whilst Henry Seidel deciphered the written parts, Mamalie decoded the musical part. This encrypted scroll elucidated a ritual of transcendence practised by Moravian and Indian spiritual leaders. In half-transcendence, Mamalie persists in giving details of what the ceremony was and how it was organised.

They selected the texts and wrote them on narrow strips of paper and put them in a bowl or basket; it was all written out; they asked Anna Von Pahlen [...] to draw the lots for them. I don't know what was written on the other strips of paper, I only know that Anna Von Pahlen drew out *I will give him the Morning Star*. So they accepted the challenge [...] The meeting was at *Wunden Eiland* [...] They were exchanging hostages, like in war but it was a different kind of war. It was a war of the Sprit or for the Sprit [...]. (G., pp.162–163)

As stated at the beginning of the chapter, to end human misery, H.D. needed to understand the gift that her grandmother found in the hidden copy of the burned *Sifting Time* papers from *Wunden Eiland*. What Mamalie discovered in the papers was the name-changing ceremony. How would or could a name-changing ceremony end all these atrocities? To achieve the spirituality that is embedded in the symbolic exchange of names, we should read what is behind the text, rather than the text itself. Through adapting Zinzendorf's gender-changing ceremony to get a name-changing ceremony, H.D. builds a new feminist dynamic for this mysterious plan.¹²⁹ H.D.'s version of the *plan* rewrites and repositions women, who were once seen as commodities and victims, as holders of the peace, and emphasises their gift of bonding.

Mamalie's exclamation is worth nothing: 'I don't know what was written on the other strips of paper, I only know that Anna Von Pahlen drew out *I will give him the Morning Star*.' With this sentence, H.D. reveals that Mamalie read and learnt only about one possibility out of many. The undrawn strips of paper suggest that there were many other ceremonies, one of which might be the actual gender-changing ceremony. Along with

¹²⁹This name-changing ceremony parallels H.D.'s changing names throughout her writing career. The palimpsestic feature of her names will be discussed in depth in the coming chapter.

this, whilst giving a detailed description of the scrolls, H.D. stresses that the text was composed of curious characters and musical notes. This draws attention to the fact that the nature of the papers tore the sign down, and thus broke the immediate link between signifier and signified. As an interpreter and reader, Mamalie, who decoded only one of the strips, had actually drawn her own understanding from a plenitude of meaning. Thanks to this porous, fluid and timeless text, which offers different narratives of then and now, there and here, H.D. manages to reveal that there are always other alternatives that reside between the signifier and the signified.

Another key point is that merging the musical knowledge of Mamalie and the language knowledge of Seidel becomes crucial to shed light on the mysterious papers. One without the other would have left the project unaccomplished. Mamalie's and her husband's collaborative work epitomise H.D.'s vision of humanity, which parallels Zinzendorf's distinct understanding of the self. Unlike the rationalism of the Enlightenment, Zinzendorf thought that, without appreciating body as well as soul, or emotion as well as reason, you cannot fully rejoice in the human body.¹³⁰ H.D. defines her vision in 'Thoughts and Visions':

Three states or manifestations of life: body, mind and over-mind. Aim of men and women of highest development is equilibrium, balance, growth of the three at once; brain without physical strength is a manifestation of weakness [...] body without reasonable amount of intellect is an empty fibrous bundle of glands [...] over-mind without the balance of the other two is madness and a person so developed should have as much respect as a reasonable maniac and no more.¹³¹

The perfect equilibrium that H.D. describes does not resolve this dualism through prioritising one term over the other. Instead, H.D.'s suggestion epitomizes exactly the simultaneity and perfect synthesis that some forms of modernism sought. Though over-mind looks like a synthesis of the two, it is neither a unitary resolution nor a transcendental third term. It is 'rather a 'both/and' which, from within dualism, imagines an alternative to it – not an obliteration or replacement of dualism [...] but an

¹³⁰Katherine Faull, 'Faith and Imagination: Nikolaus Ludwig von Zinzendorf's Anti-Enlightenment Philosophy of Self, in *Anthropology and the German Enlightenment: Perspectives on Humanity*, ed. Katherine M. Faull (Lewisburg: Bucknell University Press, 1995), pp.23–56 (pp. 31–32).

¹³¹H.D., *Notes on Thought and Vision and Wise Sappho*, p.17.

alternative to it which maintains difference whilst denying hierarchy.’¹³² This state of being was what Zinzendorf sought through his distinctive approach. Whilst the impacts of the wound cult and bridal mysticism are discussed in depth, another distinct Moravian feature, as the aforementioned excerpt also accentuates, glad-passivity, is also crucial to achieving this state of being. In the next section on *Lebenslauf*, I will discuss in depth how passivity empowered both Moravians and H.D.’s writing.

Lebenslauf

H.D.’s connections to autobiographical writing actually stretch back several generations through her maternal family. Her Moravian ancestors treated life-writing as an essential and significant medium of expression; these stories were called *lebenslauf*.¹³³ This extraordinary Moravian custom required that each and every member of the community wrote their memoir, and this ensured that nearly every woman, whether slave or duchess, left behind her a memoir.¹³⁴ Exploring relatively uncharted territory and discussing Moravian women’s narratives by H.D.’s closest female relatives and other Moravian women brings out the autobiographical personalities of these women and gives some hint of H.D.’s fascination with life-writing, as well as sharpening her resistance to many of its assumptions and values.

As discussed above, in Zinzendorf’s time, women had the chance to travel, minister, preach, speak their voices and write their own stories, allowing them to create their public selves.¹³⁵ Thus Moravian women were able to express their emotions and anxieties in these writings and reveal how they sublimated their aggressive instincts as well as libidinal ones in favour of the community. The following passage from Anna Johanna Seidel Piesch’s memoir sheds some light on how Moravian women used the language of grace to overcome their worries and anger and found peace within

¹³²Marianne Dekoven, ‘The Politics of Modernist Form’, *New Literary History*, 23.3. (1992), 675-690 (p. 688).

¹³³Though some of the earliest spiritual autobiographies written by American women are considered to be by Quaker women, actually, Moravian women also produced some of the earliest examples of such life-writing. For more information see Katherine M. Faull, *Moravian Women’s Memoirs: Their Related Lives, 1750–1820* (New York: Syracuse University Press, 1997).

¹³⁴Faull, *Moravian Women’s Memoirs*, p.xii. This can be seen as a result of the fact that Moravian piety encouraged Moravians to think about their everyday lives.

¹³⁵Scott Paul Gordon, ‘Glad Passivity: Mary Penry of Lititz and the Making of Moravian Women’, *Journal of Moravian History* 13.1 (2013), 1–26 (p.26).

themselves using religion as an emotional outlet. Anna Johanna Seidel, née Piesch, records:

I now thought to dedicate my life completely to my dear Single Sister' Choirs and to apply double faithfulness and hard work to them [...] *I was offered my Plan in America and with it the dear brother Nathaniel.* We were to go there to take over the Economy and the property of the unity. This plan has been destined for us [...] *I was happy to go to America, but to enter into marriage! That cost me dear, and there was much bitter pain until I was able to give up my will to the intention of the Saviour [...]* But *because it was the will of the Saviour, as I entered into it I asked Him in his mercy, that He would so shape me as to be a joy and an honour to Him and my dear husband and give me grace to be a faithful, submissive wife. I gave up to Him just as I was and I felt his peace and His merciful support for us whatever the circumstances befell us.* (emphasis added)¹³⁶

This passage may be seen as accounting for Anna's repression rather than her own will; however, a close study of the passage, and the idea of glad passivity, may revise this interpretation. First, as becomes clear in the passage, Anna Johanna, a prominent member of the community, was more concerned with her career and her voyages than being married. To Anna, marriage did not mean anything more than an administrative necessity that came with her plan in America: 'I was offered my Plan in America and with it the dear brother Nathaniel.' This proposed marriage to Nathaniel Seidel, another well-known member of the Moravian community, would facilitate her move and grant her a more influential position.¹³⁷ Anna's marriage to Brother Nathaniel, enabling female agency, recalls how Freud's ideas provided H.D. with a new vision through which she connected herself to her childhood.¹³⁸ Though these two male figures act like agents, they do not dominate the narrative. Whilst Freud becomes the link between adult Hilda and child Hilda, H.D. gains her power from the maternal world of Moravian

¹³⁶Faull, *Moravian Women's Memoirs*, p.126.

¹³⁷Ibid., p.122. Further, it is important to note that no one in the congregation was forced to marry. Women were only offered the option; it was their choice whether to get married or remain single. Another important point to note is that H.D.'s grandmother obtains her Moravian gift from her first husband, who is probably connected to Nathaniel Seidel, see H.D., *The Gift*, p.78.

¹³⁸This marriage proposal recalls Annie Winifred Ellerman's marriage to Robert McAlmon and later to Kenneth Macpherson. These marriages of convenience, almost 200 years after Anne's marriage, were still necessary to gain independence from the family under the guise and protection of being a married woman.

spirituality. In similar vein, though Brother Nathaniel grants Anna a freer life, Anna gains her real power from passive submission to God's will.

Meanwhile, it should be noted that these memoirs were recorded to be read at their own funerals, to give accounts of their lives. So, the memoir in which Anna Seidel describes her spiritual journey would have been written with an awareness of generic expectations.¹³⁹ But still, Anna does not only feel pain but also records it: 'That cost me dear, and there was much bitter pain [...].' Thus, her explicit unwillingness to marry and her pain in entering it might be seen as an outrageous statement for an eighteenth-century woman. Besides explicitly writing her anger, whilst Anna put heavy emphasis on her relationship with her eternal bridegroom, Christ, she often subordinated details about her husband for the sake of her career-based memoir.¹⁴⁰ The question is: How does the obedient, passive Anna bring herself to write openly about her anger in her career-focused memoir in an era when women were considered to be nothing more than 'instruments'?

Regarding spiritual autobiographies, Mary Mason points out that the recognition of female self-identity through the consciousness of a partner in dialogue enables women to 'write openly about themselves'.¹⁴¹ Building her assertion on Mason's argument, Faull discusses the significance of inter-subjective conversation. Moravian women's *Lebenslauf*, as Faull discusses, disclose 'the development of a model of self-knowledge and ethical behaviour in which self-awareness springs from the act of communion with Christ, and communication with the congregation rather than for autonomous reasons'.¹⁴² 'I live no more; he lives in me. I speak no more; he speaks in me. When you speak with me, you speak with him.'¹⁴³ In a similar vein, H.D. substantiates the significance of inter-subjective conversation on many occasions. Whilst she connects herself to other Moravian woman throughout *The Gift*, through name-plays, she also pays tribute to Bryher for encouraging her visions that she experienced at Scilly Islands.

¹³⁹Gordon, 'Glad Passivity: Mary Penry of Lititz and the Making of Moravian Women', p.11.

¹⁴⁰Faull, *Moravian Women's Memoirs*, p.xxxix.

¹⁴¹Mary G. Mason, 'The Other Voice: Autobiographies of Women Writers', in *Autobiography: Essays theoretical and critical* ed. by James Olney (Princeton: Princeton University Press, 1980), p.210.

¹⁴²Faull, *Moravian Women's Memoirs*, p.xxxv.

¹⁴³Atwood, *Community of the Cross*, p.51.

Had Bryher not been with her to support her visions, H.D. would have lacked the conviction that she could achieve it.¹⁴⁴

In parallel with Moravian passivity, spiritualist mediums, as Jeremy Young argues in ‘Empowering Passivity’, fashioned a pioneer position in which women would embed multiplicity by virtue of their presumed passivity.¹⁴⁵ Similar to Moravian women’s view of themselves, spiritualist women presumed that they were passive channels through which spirit personalities could speak and be heard. Therefore, spiritualist women could fragment their identities and take on diverse transgressive gender roles. They could be many people simultaneously, both masculine and feminine, egalitarian and maternal feminists, whilst remaining traditionally feminine in their non-séance lives.¹⁴⁶ This was, however, often viewed as fraud, and fortune-telling became a crime.¹⁴⁷ Nonetheless, Young’s reading of this is quite different. He argues that this was mediums’ refusing to define themselves through rigid gender identities. ‘This ability to have a multiplicity of selves within a single life allowed spiritualist women to solve the feminist riddle of sameness versus difference in a strikingly postmodern fashion – by embracing both roles at once.’¹⁴⁸ H.D. would embrace most features of spiritualist women in her writings. She would attain a multiplicity of selves, not only through adopting various protagonist names and *noms de plume*, but also by endeavouring to be a spiritualist medium in her real life.¹⁴⁹

This account of passivity, reflected in both Moravian memoirs and spiritual transmission, correspondingly illuminates how the language of passivity-entailing

¹⁴⁴H.D., *Tribute to Freud*, p.130.

¹⁴⁵C. Young, ‘Empowering Passivity: Women Spiritualists, Houdini, and the 1926 Fortune Telling Hearing’, *Journal of Social History*, 48.2. (2014), pp.341–362, (pp.341, 356). See also Tatiana Kontou, *Spiritualism and Women’s Writing: From the Fin de Siècle to the Neo-Victorian* (London: Palgrave, 2009); Jill Galvan, *The Sympathetic Medium: Feminine Channelling, the Occult, and Communication Technologies, 1859–1919* (New York: Cornell University Press, 2010). H.D.’s introduction to Spiritualism began when she joined the Society for Psychic Research in London so that she could use its library and attend lectures. See Friedman, *Psyche Reborn*, p.173. ‘Whilst H.D.’s serious study of esoteric did not begin until the late twenties, her fascination with visionary experience probably started in the same place as her early introduction to psychoanalysis: her relationship with Frances Gregg.’ Both Freud and H.D. regarded her fascination with esoteric astronomy as her unconscious attempt to approach her distant, cold, scientific father.’ See Friedman, *Psyche Reborn*, p.166.

¹⁴⁶Young, p.341.

¹⁴⁷Fortune-telling was amended as a crime in 1924, and it was punishable by up to a \$250 fine and/or six months’ imprisonment. Young, pp.341, 347.

¹⁴⁸Young, p.356.

¹⁴⁹H.D. was deeply involved in tarot-reading, occult and Kabbalah, and she was holding secret séances. See, Friedman, *Psyche Reborn*, pp.157–296 (especially p.201).

power may pave the way to showing how H.D.'s own passive-aggressive behaviour might be interpreted. Though life-writing was not valued by her close-knit modernist coterie, H.D. was well aware that she could recreate herself and find power through passivity. H.D. thus creates her life story again and again, but always through third-person narration which allows her actions to be simultaneously hers and another's. In most of her life-writing, H.D. prefers to use third-person narration. However, *The Gift* is the first prose she narrates in the first person, and it approaches a very autobiographical form. Although in *The Gift* H.D. does not adopt the *roman à clef* form, she still put some distance between herself and the 'I' of the story. She writes in her notes: 'Let the story tell itself or let the child tell it.' This statement parallels H.D.'s earlier statement on the *Madrigal Cycle*, where she also said 'the story wrote itself'. H.D. manages to further confuse her reader's mind:

I think maybe, it was a sort of dream, maybe it did not happen. Maybe even, I made it up alone there on the bed whilst Mamalie was sitting at the window, maybe Mamalie didn't even say anything at all, maybe it is like that time when I saw the Old Man on Church Street and he sent his sleigh and Mama said it never happened. Maybe it is like that thing that happened, that Mama said it didn't happen, when the Young Man who at first I thought was the Gardener, cut off or broke off a lily with a short stem that I held in my hand like a cup. Maybe... . (G., p.175)

This confession that none of these things might have happened strengthens the idea that *The Gift* was written in Freudian symbolic dream language and is also reminiscent of Freud's screen memories, remembering things that didn't actually happen. 'Its value as a memory [is due] not to its own content but to the relation existing between that content and some other, that has been suppressed.'¹⁵⁰ This is the state where the semiotic comes to life. It is a state where borders get disturbed and you lose the sense of what is real and what is not. This is perhaps the exact state into which H.D. wishes to engulf her reader, the state of *chora*. H.D. would achieve in her *Madrigal Cycle* what she achieved in *The Gift*, through her innovative form and narrative strategies, such as the *roman à clef* and palimpsest.

¹⁵⁰Sigmund Freud, 'Screen Memories (1899)', in *On Freud's Screen Memories*, ed. by Gail S. Reed, Howard B. Levine (London: Karnak, 2015), pp.1–24 (p.22).

Refusing to acknowledge the authorship of the story parallels the Moravian teaching of glad passivity, where Almighty power directs everything: the Moravian creed that one's life is controlled by a supreme power, the power of passivity. As a corollary to this, with this statement, H.D. might have reflected how the 'power of passivity' helped her to write. 'When individuals become 'gladly passive to let good be done to us'', as Scott Gordon quotes from Zinzendorf's lecture, given in London in 1746, 'grace to do good works will follow.'¹⁵¹ In other words, eliminating the self was the only way to have the strength to act worthily.¹⁵² Concomitantly, Gordon deftly discusses how the idea of power through passivity, the selfless self, clearly makes 'women stronger and acting agents of their lives rather than domesticated subjects.'¹⁵³ By promoting their actions simultaneously as 'theirs' and 'another's', through attributing actions to the Saviour, rather than to themselves, Moravian women cherish an autonomous self that had been impossible to imagine previously.

In refusing to follow in the steps of her male initiators, such as Ezra Pound and Richard Aldington, H.D. manages to create herself anew.¹⁵⁴ 'I am not afraid now to think about the shooting-star, because I think [Mamalie] is going to talk about the shooting-star in a different way, that isn't gravitation' (*G.*, p.151). Unlike Freud's, her father's and her grandfather's scientific investigations into explaining the inexplicable, the unknown and the unseen, H.D. reveals that there is always an alternative way of explaining that does not ground itself in scientific research. H.D. would connect with unconsciousness through a different means, one not based on hard, controlled, ordered and symbolic science but rather on soft, free, anarchic and chaotic spirituality. By deliberately refusing the 'male' modernist narrative, she wanted to create an art work which incorporated both Moravian passivity and a female modernist narrative.

¹⁵¹Gordon, 'Glad Passivity: Mary Penry of Lititz and the Making of Moravian Women', p.8.

¹⁵²The power of the passive-self idea is pervasively present in seventeenth and eighteenth century British thought; for a detailed discussion, see Paul Scott Gordon, *The Power of the Passive Self in English Literature, 1640–1770* (Cambridge: Cambridge University Press, 2004).

¹⁵³Gordon, 'Glad Passivity: Mary Penry of Lititz and the Making of Moravian Women', p.1.

¹⁵⁴In 'Compassionate Friendship' (1955), H.D. gives a list of her initiators, including Ezra Pound, Richard Aldington, John Cournos, D. H. Lawrence, Cecil Gray, Kenneth Macpherson, Walter Schmideberg and Erich Heydt. See H.D., 'Compassionate Friendship', in *Magic Mirror, Compassionate Friendship, and Thorn Thicket: A Tribute to Erich Heydt*, ed. by Nephie Christodoulides (Canada: ELS Editions, 2012), pp.83–160.

H.D. states, 'I must drown completely and come out on the other side, or rise to the surface after the third time down, not dead to this life but with a new set of values, my treasure dredged from the depth. I must be born again or break utterly.'¹⁵⁵ To be a midwife to her soul, H.D. needed to rise with a new set of values, which would be achieved through mixing opposite systems of explanation as parallel forms in a creative quest.¹⁵⁶ For a rationalist mind, programmed in Western binary thinking, H.D.'s spiritualist odyssey can be seen as a break from the 'reality' to take refuge in the realm of counselling illusion. 'H.D.'s modernist impulse toward the inner explorations of esoteric tradition and psychoanalysis was not a rejection of the external world as irrelevant, but an attempt to find a vision that would explain it.'¹⁵⁷ H.D. was in search of a new set of methods to infiltrate the semiotic into symbolic language. She needed to adopt new forms and strategies to bring the repressed semiotic back to disturb and speak through the symbolic.

In short, H.D.'s inspiration came from the world of Moravian spirituality. With her identification with her maternal roots, she came to full knowledge of her integrity and power. Through the agency of her Moravian ancestors' teachings, such as praising the wounds and being gladly passive, she gained access to the semiotic language that helped her to fashion herself anew. H.D. created herself whilst writing her life story. Through projecting herself onto white parchment, she was both becoming conscious of her unwanted parts and anxieties and reconstructing herself along with her writing. As will be fully developed in the next part, the self always finds something to project its needs and aggressive instincts onto; this becomes the mother for the baby, spiritual autobiography for the Moravians and the *roman à clef* for H.D.

¹⁵⁵Cited in Friedman, *Psyche Reborn*, p.157.

¹⁵⁶Ibid., p.158.

¹⁵⁷ Friedman, *Psyche Reborn*, p.176.

Chapter Three: The Aesthetics of Passive-Aggressiveness

In December 1949, H.D. noted:

Madrigal: this story of War I was roughed out, summer 1939, in Switzerland [...] I had been writing or trying to write *this story*, since 1921. I wrote in various styles, simply or elaborately, stream of consciousness or straight narrative. I re-wrote *this story* under various titles, in London and in Switzerland [...] On re-reading the typed MS, I realized that at last, *the World War One story* had written itself.

Madrigal is a story, a novel in historical time. It is the eternal story of the search. (*emphasis added*)¹

Different narratives of H.D.'s 'War' stories comprise the *Madrigal Cycle*. H.D.'s narrative encompasses several protagonists, like is a madrigal song.² Madrigal refers, as Rachel Blau DuPlessis remarks, to 'a *capella* part singing in close harmony, offering various distinctive voices tracing intricate melodic and contrapuntal relations.'³ A further significance of 'madrigal' is noted by Claire M. Tylee; the word is supposed to be derived from the Latin for 'of the womb.'⁴ It should, then, not be surprising that H.D. adamantly insisted on naming her last *roman à clef* 'Madrigal', even after being urged by Norman Holmes to change it.

...I said that I wanted the title back ... asking if Grove could do another title-page – well, *why* couldn't they? But do not *you* bother, I told Horace that I had nagged you enough, I said that I would *pay* for new title-page – I don't think they'll do it, & hope if they do, I won't be let in for too much. I felt denuded, naked, my original name, Delai Alton gone, my title gone. Now this – can they leave me a shred of protection on the blurb? Could it start in large

¹H.D., 'H.D. By Delia Alton', *Iowa Review*, H.D. Centennial Issue, 16.3. (1986), 180–221 (p.180).

²H.D.'s ex-husband, Richard Aldington, in his letter to Halcott Glover, likens his novel *Death of a Hero* to a jazz novel. See Richard Aldington, 'To Halcott Glover', in *Death of a Hero* (Ottawa: The Golden Dog Press, 1998), pp.xv-xxvi (p. xxv).

³Rachel Blau DuPlessis, *H.D.: The Career of That Struggle* (Brighton: The Harvester Press, 1986), p. 60.

⁴Claire M. Tylee, *The Great War and Women's Consciousness: Images of Militarism and Womanhood on Women's Writing, 1914–64* (Iowa City: University of Iowa City, 1990), p. 238.

letters or coloured letters (or red-lights on Broadway) –
 ‘MADRIGAL, the original title of this book etc. etc.’⁵

This passage reveals more than H.D.’s obsessive request to keep the word ‘madrigal’; this is also about her ongoing ‘war’ to exist as she desires to exist. Within this ‘war’ of authority, Madrigal symbolically stands for what H.D. looked for, a harmony of distinct voices and womb creativity. At the end of this struggle, H.D. crafted another title for her *roman à clef* and, though in parentheses, still kept the word ‘Madrigal’: *Bid Me to Live (A Madrigal)*. Though only the last novel of the cycle, *Bid Me to Live (A Madrigal)*, becomes representative of the cycle by bearing the name of the cycle and by being the only one published by the time of H.D.’s death, it is, as H.D. writes to Pearson, what was ‘phoenix-ed out of *Asphodel* that was put far away & deliberately ‘forgotten.’⁶ Though H.D. wrote that *A Madrigal* ‘was the most satisfying version,’⁷ and she ‘was able conscientiously to destroy the earlier versions,’⁸ for a psychic exploration, reading all the cycle components is crucial to see the gaps and, particularly, unnarratable feelings. ‘Madrigal can be construed as forming horizontally what palimpsest does vertically – a set of layered materials which intersect through which one must read the interplay of present and past.’⁹

Is this really the story of the First World War, which permeates and governs all the *Madrigal Cycle* Novels? The shift in definition from the first paragraph to the second indicates that ‘this’ is not a war story but an eternal search for which the answer is locked in H.D.’s last sentence, where she sets up a paradox -- is Madrigal a historical novel (or novels) or is it the story of something eternal (psychoanalytic or mystical or the eternal search for the lost mother)? ‘This’ indicates the tension between the two possible general ways in which we might want to read H.D.’s work and invites the reader to decode it. Whilst these palimpsestic rewritings hint at the possibility that a single sign may open up into multiple referents, H.D.’s declaration that ‘the War I story had ‘written’ itself’ recalls the previous chapter’s discussion on passivity. In that

⁵Letter to Norman Pearson on 10 December 1959 cited in Donna Krolik Hollenberg, *Between History and Poetry: The Letters of H.D. and Norman Holmes Pearson*, ed. by Donna Krolik Hollenberg (Iowa City: University of Iowa Press, 1997), p.250.

⁶Unpublished letter, 14 October 1959, cited in Robert Spoo, ‘Introduction’, in *Asphodel* by H.D., ed. by Robert Spoo (London: Duke University Press, 1992), p.x.

⁷*Ibid.*, p.x.

⁸H.D., ‘H.D. by Delia Alton’, p.180.

⁹DuPlessis, *H.D.: The Career of That Struggle*, p.60.

chapter, I argued that H.D.'s Moravian background might have affected how she perceived her anger and made a case for the ways in which women use the language of passivity to embolden their public selves: this shows H.D.'s works' confluence with life-writing. H.D. emphasises the 'power of passivity' to achieve the un-achievable through her radical writing strategies, such as *roman à clef* and palimpsest. Whilst these two narrative strategies seem to be quite different from each other, H.D. manages to bring the mythical palimpsest writing strategy together with the gossipy or titillating *roman à clef* through an emphasis on their coded text, which multiplies their capacity for connotation. Recalling what I discussed in the introduction, direct treatment of anger might have shifted power from one side to the other; however, similar to her Moravian ancestors' wound cult use, H.D. sublimates her anger. Through rewriting what was once the cause of her powerlessness with what I call passive-aggressive strategies, H.D. mimics 'the place of her exploitation by discourse, without allowing herself to be simply reduced to it.'¹⁰ These passive-aggressive writing strategies overlap with the 'new set of values' that H.D. was searching for.

In this chapter, before I turn exclusively to H.D.'s *roman à clef* usage, a word on the vigorously challenged term 'autobiography' is needed. I start the chapter with a discussion of how autobiography proper has been gendered in Western culture and how this genre is treated within H.D.'s modernist coterie. The questions that I will address in this part are about what was missing in autobiography proper, what parchment H.D.'s modernist *roman à clef* was written on and what gaps it was filling. In particular, I will consider what gaps this filled in H.D.'s writing. The answers to these questions are crucial for understanding why H.D. fashioned *romans à clef* whilst vehemently refusing to write an 'honest' autobiography of her life when she was asked by Viking Press.¹¹ H.D.'s selection of the *roman à clef* as a genre did not spring from a strange desire to write her life but was, rather, a deliberate choice serving her own purposes. In this case, H.D. used *roman à clef* 'therapeutically', as a 'passive' measure to create a powerful voice. To substantiate my contention, H.D.'s narrative choices will be analysed through Klein's concepts of splitting and projective identification, which will provide further insights into how the *roman à clef* becomes a passive-aggressive means of expression. I

¹⁰Luce Irigaray, *This Sex Which is not One* (New York: Cornell University Press, 1985), p.76.

¹¹See H.D.'s letter to Aldington on 8 June 1951 and to Pearson on 18 April 1951, cited in Susan Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge: Cambridge University Press, 1990), p.69.

will subsequently discuss how her use of palimpsest reinforces the idea of passive-aggressiveness by making a submerged mother's signs reappear on the surface to disturb the father's text. H.D. creates the illusion of this ancient form through modernist techniques, such as montage and collage. She manages to break a you and I, father and mother, binary thanks to her palimpsestic style, which incorporates different myths/norms/ bodies on the same surface.

H.D. started her writing career as an imagist poet in the tight-knit avant-garde milieu of London, mingling the ideas of Ezra Pound and T. S. Eliot, the flag-bearers of masculine modernism.¹² In imagist poetry, Pound defended the banner of Art for Art's Sake, taking it in a new direction, towards what would become New Criticism. As Max Saunders suggests, the New Criticism, following on from Eliot, devalued the autobiographical utterance as one facet of the reaction against biography because it was the quintessential Victorian genre.¹³ Critical texts such as Eliot's *Tradition and the Individual Talent* (1920) correspondingly highlighted the importance of being impersonal. Eliot further notes in his work that 'art may be said to approach the condition of science.'¹⁴ Locating modernism within the space of male science and technology equates high modernism with typically masculine terms: difficult, experimental, learned and progressive, a realm in which H.D. could never fit in or rather in which she did not really want to fit in.¹⁵

¹²Recent critical commentaries focus on Eliot's and Pound's masculinist, even misogynistic, perspectives. For a further detailed discussion of how Eliot's view on impersonality is drawn from his fear of women and his almost misogynistic approach, see Lyndall Gordon, *Eliot's New Life* (Oxford: Oxford University Press, 1988); Lyndall Gordon, *TS Eliot: An Imperfect Life* (New York: WW Norton & Company, 2000); Hugh Kenner, *The Pound Era* (Los Angeles: University of California Press, 1971), p.191.

¹³Max Saunders, *Life-Writing, Autobiografiction, and the Forms of Modern Literature* (Oxford: Oxford University Press, 2010), p.2.

¹⁴See T.S. Eliot, 'Tradition and the Individual Talent', in *The Sacred Wood: Essays on Poetry and Criticism* (London: Faber and Faber, 1997), pp.39-49 (p.53).

¹⁵For further information on how modernism was associated with masculine terms, see Kenner, *The Pound Era*. Though H.D.'s father wanted to create a Marie Curie out of her daughter, H.D. could not succeed and failed her college classes. This made H.D. succumb to severe depression in that period. H.D. gives an account of H.D.'s dismissal from Bryn Mawr and her depression in *HERmione*, which will be the focus of the last chapter. Another point to bear in mind is that, in 1910, a group of male writers, including W.B. Yeats, Joseph Conrad and Thomas Hardy, set up an Academic Committee to establish all that was bad and most important in English Letters. One of the committee's conclusions was that English literature was held back compared to European literature on the ground that Victorian literature was too feminine and moralistic. For further details, see Peter Childs, *Modernism* (London: Routledge, 2008), p.24.

This new canon of classics opposed the idea that ‘the history of the world is but the biography of great men,’¹⁶ privileging reason and a masculine formalism.¹⁷ As Andreas Huyssen discusses in his seminal book *After the Great Divide*, mainstream modernism is characterised as an elitist movement involving a closed group of male writers who valorised high art as a defence against the rise of a feminised mass culture. As a corollary, ‘the modernism/ mass culture dichotomy, has been gendered as masculine/ feminine.’¹⁸ Some forms and genres, such as autobiographic texts and letters, were concomitantly devaluated, because subjectivity, emotionality and passivity are features traditionally associated with women.¹⁹

Whilst high modernist male writers often classified autobiographical texts in relation to a feminised mass culture, influential genre critics of autobiography, from Georges Gusdorf (1965) and Pascal Roy (1960) to James Olney (1980), William Spengermann (1980) and Philippe Lejeune (1989), presumed that autobiography proper requires an absolute individuality which women lack.²⁰ George Gusdorf represents an extreme version of this position:

Autobiography *does not* develop endemically in cultures
where the individual does not oppose himself to all others;

¹⁶Saunders, p. 2.

¹⁷For a further detailed discussion of how high modernism is masculinised, see Gail McDonald, *Learning to be Modern: Pound, Eliot, and the American University* (Clarendon Press, 1993). Another point to emphasise is that H.D. rejected the avant-garde aesthetic, in particular Vorticists and Futurists, on the basis that it embedded brutality and war’s destructiveness. H.D. writes about the mechanical use of language in her essay ‘Responsibilities’. See H.D., ‘Responsibilities’, in *The Gender of Modernism: A Critical Anthology*, ed. by Bonnie Kime Scott (Bloomington: Indiana University Press, 1990), pp.127–129.

¹⁸Andreas Huyssen, *After the Great Divide: Modernism, Mass culture, Postmodernism* (Indianapolis: Indiana University Press, 1986), p.49.

¹⁹Huyssen, p.59. It is important to note that in *The Egoist*, Richard Aldington writes about Violet Hunt as follows: ‘Violet Hunt writes like a woman better than any other woman. After all if women are incapable of the indirect method of writing – like a great many men – if they will persist in writing like George Eliot instead of like Flaubert [...] It is much more reasonable to take them for what they are worth, as writers belonging to the great second class, like Rousseau, and not to the small first class, like Flaubert. See Richard Aldington, ‘Violet Hunt’, *The Egoist: An Individualist Review*, ed. by Richard Aldington and Leonard A. Compton-Rickett, 1. (1914), 17–18 (p.17).

²⁰See Georges Gusdorf, ‘Conditions and Limits of Autobiography (1956)’, in *Autobiography: Essays Theoretical and Critical*, trans. by James Olney (Princeton: Princeton University Press, 1980), pp.28–48; Pascal Roy, *Design and Truth in Autobiography* (Cambridge: Harvard University Press, 1960); James Olney, ‘Autobiography and the Cultural Moment: A Thematic, Historical, and Bibliographical Introduction’, in *Autobiography: Essays Theoretical and Critical*, ed. by James Olney (Princeton: Princeton University Press, 1980), pp. 3–27; William C. Spengermann, *The Forms of Autobiography: Episodes in the History of a Literary Genre* (New Haven: Yale University Press, 1980); Philippe Lejeune, *On Autobiography*, ed. by Paul John Eakin, trans. by Katherine Leary, (Minneapolis: University of Minnesota Press, 1989).

he does not feel himself to exist outside of others, and still less against others, but very much with others in an interdependent existence that asserts its rhythms everywhere in the community. Lives are so thoroughly entangled that each of them has its centre everywhere and its circumference nowhere. The important unit is thus never the isolated being.²¹

Autobiography, as a genre, thus offers an opportunity to present ‘a shared social judgement of an individual’s life, the hope of objective knowledge and moral certainty,’²² by ‘assuming the conflation of masculinity and humanity, canonising the masculine representative self.’²³ Basing the understanding of autobiography on Gusdorf’s argument, one cannot value women’s writing, such as Moravians’ *lebenslauf*, which is mostly composed of fragmented diaries, journals and notebooks reflecting their fragmented selves and lives.²⁴ No wonder then that female autobiographies were often misread, marginalised or ignored completely by virtue of their being outside traditional canonical definitions of autobiography. To provide space for previously omitted women’s autobiographies, feminist critics of autobiography needed to return to the territory of male autobiography so as to re-delineate its borders.²⁵

Estelle Jelinek argues that ‘from earliest times, these discontinuous forms have been important to women because they are analogous to the fragmented, interrupted, and formless nature of their lives. But they also attest to a continuous female tradition of discontinuity in women’s autobiographical writing to the present day.’²⁶ The psychological shape of women’s lives can be helpful for understanding the reasons for such a preference. Many critics of female autobiography draw heavily on Chodorow’s

²¹Gusdorf, pp.29–30.

²²Saunders, p.3.

²³Bella Brodzki and Celeste Schenck, *Life/Lines: Theorizing Women’s Autobiography* (New York: Cornell University press, 1988), p.2.

²⁴Estelle C. Jelinek, ‘Women’s Autobiography and Male tradition’, in *Women’s Autobiography: Essays in Criticism*, ed. by Estelle C. Jelinek (London: Indiana University Press, 1980), pp.1–38 (p.19).

²⁵For an early feminist critic on the traditional autobiography canon See Estelle C. Jelinek, *The Tradition of Women’s Autobiography: From Antiquity to the Present* (Boston: Twayne Publishers, 1986); Elizabeth W. Bruss, *Autobiographical Acts: The Changing Situation of a Literary Genre* (John Hopkins University Press, 1976); Shari Benstock, *The Private Self* (London: Routledge, 1988). Lately, Sidonie Smith, Leigh Gilmore, Francoise Lionnet and Linda Anderson have advanced the critical discussion of women’s autobiography by developing sophisticated analytical approaches specific to women’s autobiographical writing as a genre. For a succinct summary of feminist autobiography theory, see Marjanne E. Gooze, ‘The definition of Self and Form in Feminist Autobiography Theory’, in *Women’s Studies: An Interdisciplinary Journal*, 12.4 (1992), 411–429.

²⁶Jelinek, p.19. Jelinek highlights that men also record fragmented narratives; however, male choices indicate different reasons.

concept of 'identification' and separation to highlight how the female self-forming process differs from men.²⁷ Unlike Freudian concepts suggesting individualistic psychoanalytical models and attempting to explain women through castration complex, penis envy and other masculinised concepts, Melanie Klein, Luce Irigaray and Nancy Chodorow base their approach on object-relation theories and point out that women are more inclined to inter-subjectivity. According to Chodorow, the whole problem of individuation stems from the child's first love object: the mother, and the symbiosis between mother and child. She points out the difficulty the girl child experiences whilst trying to adopt a separate self since she feels that she is the same as her first love object, whilst the boy does not.

Growing girls come to define themselves as continuous with others; their experience of self contains more flexible or permeable ego boundaries. Boys come to define themselves as more separate and distinct, with a greater sense of rigid ego boundaries and differentiation. The basic feminine sense of self is connected to the world, the basic masculine sense of self is separate.²⁸

Whilst boys tend to build up firm ego boundaries through separation, girls engage in fusion to find their identity through other consciousness. Thus, in a literary text, whilst men tend to reflect a more coherent narrated persona, and the use of I, female experience is often reflected in less coherent forms. Expecting identical ways of narrating the self from both men and from women, who have different appraisals of the self, thus leads to either the objectification or marginalisation of women. In *The Gift*, H.D. reflects Chodorow's identification theory wherein she is interconnected with other female relatives of her family through her constant name-changing with Mamalie. H.D. creates a context where Mamalie, in a half-trance or dreamy mode, confuses the child Hilda with other female members of the family and constantly refers to Hilda by different names: Helen, Hilda, Laura, Aggie and Lucy. In response to Mamalie's address, the child adopts that personality and calls Mamalie whatever that person would

²⁷See Susan Stanford Friedman, 'Women's Autobiographical Selves: Theory and Practice', in *The Private Self: Theory and Practice of Women's Autobiographical Writings*, ed. by Shari Benstock (London: Routledge, 1988), pp.34–62; LuAnn McCracken, 'The Synthesis of My Being': Autobiography and the Reproduction of Identity in Virginia Woolf', *Tulsa Studies in Women's Literature*, 9.1 (1990), pp.58–78; Kegan Gardiner, 'On Female Identity and Writing by Women', *Critical Inquiry*, 8.2 (1981), 347–361; Carol Gilligan, *In a Different Voice* (Harvard: Harvard University Press, 1982).

²⁸Nancy J. Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (California: University of California Press, 1999), p.169.

call her: *Mimmie* as her Aunt Agnes used to call Mamalie. She chose Elizabeth, the birth name of Mamalie, when she was referred to as Lucy, for she did not know which name Lucy would use to address Mamalie.

‘Mamalie-’

‘What- what is that you, Helen? She calls me ‘Helen’ sometimes [...] but we do not say, ‘my name is not Helen’ [...] we just answer.

‘Mamalie-’

‘Yes- yes, Helen - what is it?’

‘it’s me Mamalie-’

‘O- it’s you.’

‘Mamalie-’

‘Yes - yes Laura, I mean Helen, - O, Hilda, of course, what is it?’ p148 [...]

‘Mamalie-’

‘Why aren’t you asleep, Laura?’ [...]

‘But do they’

‘do they what, Aggie?’ Now she is calling me ‘Aggie.’ I wonder if she will notice, she never calls me ‘Aggie; but why shouldn’t she call me ‘Aggie,’ if she calls me ‘Helen’ or ‘Laura’ even? Now I am Aggie; this is the first time I have been Aggie (*G.*, p.150).

‘I would have told you before but I forgot, Agnes.’

I say, ‘yes, Mimmie,’ because Mama and Aunt Aggie call her Mimmie. I am afraid that she will remember that I am only Hilda [...] (*G.*, p.151.)

She said, ‘I thought you knew, Agnes, that I called your father Christian. It was confusing with all the Henrys.’

‘Which Henrys’, I say, ‘Mimmie?’ remembering to call her Mimmie (*G.*, p.154).

‘I told you it was all written, I told you the parchment was- was- Lucy, water’ says Mamalie and she seems to be choking.

[...]

‘Be still,’ I say, ‘be still, it’s alright.’ I do not call her Mamalie, I do not even call her Mimmie. ‘It’s all right,’ I say, ‘it’s alright, Elisabeth.’

I think it is a good idea to call her Elisabeth though it rather frightens me. If she thinks I am Lucy, then I am not Agnes any more, and if I am not Agnes, she is not Mimmie anymore. I think it must be old Aunt Lucia she is talking to, at the Widow’s House, who died. (*G.*, p.172)

‘Not compelled to capture an epiphanal moment or to delineate a representative self’, as Miriam Fuchs argues, ‘H.D. is free to locate herself in an exchange that enacts the expanding borders of ego.’²⁹ H.D. once again ruptures the signifier-signified chain. ‘I’ blooms into a multitude of identities and becomes the collective body of Lucy, Helen, Agnes and Hilda, through which the gift spans several generations and transcends linear time. Whilst this fluid name-changing enhances female bonding, in *HERmione*, H.D. records another scene of name confusion. This time her father, Carl in the novel, gets confused and calls Hermione³⁰ Eugenia in the novel: ‘Carl Gart pulled away his eye from the microscopic lens and with an effort jolted himself back, with a jolt brought himself back to – ‘Eugenia.’ ‘I am not Eugenia, I’m Hermione’ (HER, p.99). This rather brutal rejection reflects the plenitude of meaning that is embedded within the same signifier-signified chain. The breaking of the same signifier-signified chain by Mamalie is transcendental, whilst the same rupture by her father is unacceptable. H.D.’s different approaches to Mamalie and her father are reminiscent of Chodorow’s discussion of identification for girls and separation for boys. H.D. deftly indicates that whilst a male rupture in the signifier-signified chain leads to objectification, a female rupture enhances and proliferates the self. The emphasis on the microscope further highlights that whilst her father can both see and distinguish unseeable creatures, he cannot distinguish his own daughter from his wife. H.D. then continues:

Carl Gart saw a *tall creature*, his own daughter, with odd unholy eyes. Eyes shone odd and unholy in a white face. ‘I said father I’m going to marry.’ Carl Gart brought his mind by a superhuman effort to readjustment to the *thing before him*. He saw an *odd fury-ridden creature* with white face and flame-lipped face and a face where two lips were drawn tight almost like dead lips across a skeleton. He saw ridges in the face, fine bones beneath the face. ‘You’re – you are *thin*, Hermione.’
I’m not any more thin than I always am, father. I’m no more thin than you are. We are thin, father. (HER, p.99, *emphasis added*)

With the emphasis on ‘objectification’, with references such as ‘thing before him’ and ‘creature’, H.D. makes clear that Carl Gart does not see Hermione as his equal but as a

²⁹Miriam Fuchs, ‘H.D.’s Self-Inscription: Between Time and ‘Out-of-Time’ in *The Gift*, *The Southern Review*, 26.3 (1990), 542–554 (p.551).

³⁰I will use Hermione when I mean the character in the novel, and H.D. when I mean the author/real person.

subordinate. H.D. further pinpoints this in the last sentence, where she makes clear that her father does not really listen to what Hermione says and only comments on her fragility, without being aware that they are not actually different from each other. Whilst both Mamalie and Carl Gart confuse Hermione and refer to her by other female relatives' names, Mamalie's confusion is quite different from Carl Gart's; where the former enhances H.D.'s self, the latter hinders it.

From a cultural point of view, as Rowbotham examines in *Woman's consciousness, Man's world*, 'the prevailing social order stands as a great and resplendent hall of mirrors. It owns and occupies the word as it is and the world as it is seen and heard.'³¹ Susan Stanford Friedman, building her discussion on Rowbotham, points out that a 'mirror does not reflect back a unique, individual identity to each living woman; it projects an image of WOMAN, a category that is supposed to define the living woman's identity,'³² as it does for men, whose mirror image reflects an image of MAN. However, whilst man's image serves to reflect 'his universality, his representativeness, his role as a spokesman for the whole community,'³³ woman's image of marginality, and a multi-dimensional, fragmented self-image, alienates her from being self-confident, she is made inadequate, an outsider, an 'other.'³⁴

Concomitantly, women's experiences are seen as insignificant, hindering an affirmative sense of self. To illustrate the point, in *HERmione*, H.D. depicts how she fails all the conventional expectations of individuality after failing in 'an authoritarian institute of learning,'³⁵ Bryn Mawr. '[S]he tried to concentrate on one frayed disc of [a] green pool or mirror that would refract image. She was nothing. She must have an image no matter how fluid, how inchoate' (*HER*, p.5). Hermione could not achieve any sense of herself through the masculine paradigm of separation. So, in order to be defined, she is desperately in need of another consciousness. She repeatedly reflects this continuous search in her prose. One of these many instances is portrayed in *Paint it Today*:

³¹Sheila Rowbotham, *Woman's Consciousness, Man's World* (London: Penguin, 1973), p.27.

³²Friedman, 'Women's Autobiographical Selves', p.38.

³³Bella Brodzki and Celeste Schenck, p.1.

³⁴See Jelinek, *The Tradition of Women's Autobiography*, p.xiii; Gabriele Griffin, *Difference in View: Woman and Modernism* (Bristol: Taylor and Francis, 1994), p.7.

³⁵Barbara Guest, *Herself Defined* (New York: Doubleday, 1984), p.5.

I think, as the only girl in a very large family, she wanted most passionately a girl child of her own age, a twin sister, which, in the frantic, premature passion that comes to many children at about the age of ten. She visualised poignantly and with curious desperate yearning as a very little sister, a baby sister. This particular yearning for one child, a girl of its own particular temperament, was satisfied when Midget had left school, had left childhood, girlhood; was drifting unsatisfied, hurt as baffled out of a relationship[...]. (*PIT*, pp.6–7)

From the age of ten, H.D. knew that defining herself through another's consciousness would let her female self blossom.³⁶ This need to define one's self through another's consciousness is not, as Mary Mason notes, a destroying but a nurturing force for the female self.³⁷ H.D. knew that her Moravian ancestors managed to define and nurture themselves through becoming one with Christ. Years later, H.D. would not project herself onto Christ, as her Moravian ancestors did, but would, in her writing, project herself onto her female partners such as Frances Gregg and Bryher. As will be fully elaborated in the following part, H.D. achieves her writing self through her personal and subjective prose, enabling her to attain feminine self-achievement through both identifying herself with her 'sisters' and others, including the pre-Raphaelites, Sappho and later her Moravian ancestors, and resisting the lure of conventional language and autobiography proper.

H.D. could neither be a scientist, and write a Victorian autobiography, nor express her fragmented and shattered self through an art approaching 'the condition of science'. She therefore needed to adopt another form and preferred to write her autobiographical prose in 'the most autobiographical of autobiographical'³⁸ forms: the *roman à clef*. Though H.D.'s 'awareness of a specifically poetic female tradition', as Friedman notes, 'was less distinct,'³⁹ shifting from one of the most respected forms, such as impersonal poetry, to one of the most denigrated forms, such as the *roman à clef*, was not a stress-free choice. H.D. was, after all, as Barbara Guest suggests, 'the purest imagist of them

³⁶This is also the year when H.D. witnessed her father's accident and saw him wounded.

³⁷Mary Mason, 'The Other Voice: Autobiography of Women Writers', in *Autobiography: Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980), pp.207–235, especially, p.210.

³⁸Saunders, p.8.

³⁹Susan Stanford Friedman, 'Gender and Genre Anxiety: Elizabeth Barrett Browning and H. D. as Epic Poets', *Tulsa Studies in Women's Literature*, 5. 2 (1986), 203–228 (p.211). H.D. describes in *The Gift*, how women writers like Charlotte Bronte, Harriet Beecher Stowe and Louisa May Alcott introduced her to literature in general.

all.’⁴⁰ Switching from poetry to prose meant defying her male mentor, Ezra Pound, and her husband, Richard Aldington.

Both Pound and Aldington opposed H.D.’s shift from poetry to prose and harshly criticised her for doing so. Pound condemned H.D. for ‘spoil[ing] the ‘few but perfect positions she might have held on to’, and degraded her by calling her ‘utterly narrow-minded.’⁴¹ In similar vein, Aldington attacked H.D.’s prose writing. ‘Prose No, you have so precise, so wonderful an instrument why abandon it to fashion another perhaps less perfect. You have, I think either to choose pure song or else drama or else Mallarmian [sic] subtlety. Which will you choose?’⁴² These rhetorical questions are clear examples of H.D.’s male mentors attempting to efface and control her artistic identity. ‘As Pound had earlier, Aldington also attempts to seal her as his ideal.’⁴³ According to Aldington, ‘H.D. cannot afford to be anything else than perfection.’⁴⁴ All these pleas for H.D. to remain perfect according to their standards is in an attempt, as DuPlessis argues, to ‘return [H.D.] covertly to the status of muse, embodiment of an ideal to which others aspire, a role sacred to poetry as a social institution.’⁴⁵ Further, as Friedman notes, memoirs like *End to Torment*, *Tribute to Freud* and *Compassionate Friendship* suggest that she saw herself as an anomaly in her immediate circle of male poet-friends: Ezra Pound, William Carlos Williams, T.S. Eliot, D.H. Lawrence and Richard Aldington.⁴⁶

In a letter written to John Cournos on 9 July 1920 or 1921, H.D. puts into words why she needed to shift from poetry to prose.

You are quite right about the novel and I shall certainly *chuck it*.⁴⁷ But I *must explain* [to] you first that the *novel is not intended as a work of art* – at least, not as it stands. *It is a means to an end*. I want to clear up *an old tangle*. Well, I don’t put my *personal self* into my poems. But my personal self has got between me and *my real self*, my real

⁴⁰Guest, p.319.

⁴¹Ezra Pound, *The Selected Letters of Ezra Pound, 1907–1941*, ed. by D. D. Paige (New York: New Directions, 1971), pp.114, 157.

⁴²Letter, 4 July 1918, cited by Friedman in *Penelope’s Web*, p.33.

⁴³DuPlessis, *H.D.: The Career of That Struggle*, p.8.

⁴⁴See the letter dated 3 January 1919, cited in DuPlessis, p.8.

⁴⁵*Ibid.*, p.8.

⁴⁶Friedman, ‘Gender and Genre Anxiety’, p. 211.

⁴⁷H.D. is most probably referring to both *Paint It To-day* (1920) and *Asphodel* (1920–1921).

artist personality. And in order to clear the ground, I have tried to write things down – in order to think straight, I have endeavoured to write straight [...] clairvoyance is the only sanity for me.

But in the novel I am working through a wood, a tangle of bushes and bracken, out to a clearing, where I can see again.⁴⁸ (*Emphasis added*)

The letter includes extremely significant details about H.D.'s struggle whilst finding her writing self. A deep understanding of the letter might be the key to comprehending H.D.'s suffocation and entrapment. As becomes clear, H.D. first needed to put an end to something. The question that needs to be asked here is: What? What needs to be ended is not explicitly stated, but rather obscured by the phrase 'old tangle'. We might initially turn to her traumatic past, the shattering deaths of her brother and father and her stillborn child. Another interpretation of 'old tangle' could be either an end to Ezra Pound's influence or an end to the denied fusion with her mother in a masculine world. Whatever she meant, prose was 'a means to an end'. 'Writing about the thoughts and feelings associated with traumas', James Pennebaker suggests, 'forces individuals to bring together the many facets of overwhelmingly complicated events. Once people can distil complex experiences into more understandable packages, they can begin to move beyond the trauma.'⁴⁹ H.D. thus used her *romans à clef* therapeutically, to write about her chaotic past so as to understand it and release herself from its harmful psychological effects.

As seems to be apparent from H.D.'s letter, H.D. did not consider her novels to be art, even though she felt the need to write them. The supposedly 'devalued' personal novel hence becomes a bridge connecting H.D. to valued, impersonal poetry.⁵⁰ Whilst in her imagist poetry she was, at least aesthetically, tied to an impersonal view of lyric, in her prose H.D. made subjective life-writing central. However, in her letter, H.D. does not challenge 'male' authority; therefore, she appears to be adopting a prose form wherein she builds a personal self for the sake of rebuilding an impersonal self in poetry. As also noted by Susan Stanford Friedman, 'no doubt H.D.'s letter to Cournos adapts a rhetoric

⁴⁸Donna Krolik Hollenberg, 'Art and Ardor in World War One: Selected Letters from H.D. to John Cournos', *The Iowa Review*, 16. 3 (1986), 126–155 (p.148).

⁴⁹James W. Pennebaker, *Opening up: the Healing Power of Expressing Emotions* (The Guilford Press, New York, 1997), p.193.

⁵⁰Friedman, *Penelope's Web*, p.34.

of duplicitous self-effacement that reflects their different positions within the gender system.’⁵¹

H.D.’s letter to her female friend, Viola Jordan, quoted in the introduction, was written in a rather different tone, one which reflects H.D.’s anger towards her male mentors attempting to control ‘who H.D. is’. Like soldiers or housewives who are not candidly defiant but unwilling to perform their assigned tasks, H.D., even if she was aware of her mentors’ dominance over her, could not explicitly oppose them, but would not follow their suggestions either. Cournos was defined as an ‘agent of destruction’ by H.D., but he was still included in her list of seven male initiators.⁵² Why could she not place herself outside the established truths of her close male friends? Was she too fragile? One of the reasons for such a position can be read in the fear of anger that I discussed in the previous chapter. Unlike love or compassion, anger by its nature embeds isolation from the object which feelings target. The separation anxiety that anger generates is intolerable for most women, and H.D. is no exception. So, H.D. deliberately favours the marginalised side of the dichotomy and assumes a feminine role. The letter can be read as another palimpsest from which H.D. effaces signs of herself from its phallogentric discourse, which is dominated by signs of power. She occupies both figuratively and literally the place of the ‘mother’. Though she appears as if she is not contradicting her male mentors’ ideas, she will quit imagism and master herself and her past through opposing her initiators’ ideals. Once she grasps the cause-effect of her traumatic past, she will be able to see beyond it. Through passive-aggressive handling of her writing, H.D. recognises that she needs simultaneously to be both master and slave, object and subject of her narrative. In short, H.D. would shift from poetry to prose both to oppose her male mentors’ ideal and create her own voice and also more importantly to get closer to her maternal heritage of writing memoir and be connected with her ancestors.

This new vision requires new tools of expression. H.D. rejects the formalistic parameters of her male contemporaries by writing in the blurry boundary of *romans à clef* and on porous palimpsest. Neither fiction nor truth, this genre became the best form in which she could explore and be reborn. As she writes in *Paint it Today*:

⁵¹Ibid.

⁵²Hollenberg, *Between History and Poetry*, p.3.

She, Midget, did not wish to be an eastern flower painter. She did not wish to be an exact and over-*précieuse* western, a scientific describer of detail of vein and leaf of flowers, dead or living, nor did she wish to press flowers and fern fronds and threads of pink and purple seaweed between the pages of her book. Yet she wanted to combine all these qualities in her writing and to add still another quality to these three. She wished to embody, as this other quality, the fragrance of the flowers. (*PIT*, p.17)

Throughout her childhood, H.D. was affected by her biologist grandfather and her astronomer father; however, as she perfectly describes in this passage, she does not want to look through these double lenses of reason – she wants to add her feelings, her sensations, the fragrance of flowers. She does not want to be either Western or Eastern. As Sara Ahmed and others have argued, whilst thought and reason are associated with masculine and Western subjects, emotions and bodies are identified with femininity and the Eastern racial other.⁵³ This also embodies a desire for a palimpsest—to be able to write several different contrasting things over each other but not invalidating any of them. By combining all these qualities, she sought to generate a new creative medium: an amalgam of science and art, East and West, mother and father, science and religion.

H.D. thus set about writing her first *romans à clef*, *Asphodel* and *Paint it Today*⁵⁴ (1920–1921) and her essays *Notes on Thoughts and Vision* (1919) and *the Wise Sappho* (1919). In the same years that H.D. acknowledges her ‘return’ to her early masters, Cassandra Laity remarks that her male contemporaries produce some of the most vehement anti-Romantic criticism.⁵⁵ In *Asphodel*, Hermione, a surrogate of H.D., pronounces herself and her female beloved inheritors of the authentic poetic tradition of the Victorian Romantics, ‘We are legitimate children. We are children of the Rossettis, of Burne-Jones, of Swinburne’ (A, p.53). Along with this shift, H.D. also responds to

⁵³Sara Ahmed, *Cultural Politics of Emotions* (New York: Routledge, 2004), p.170.

⁵⁴Which one of the books, *Asphodel* or *Paint it Today*, is first produced is under discussion. Susan Stanford Friedman lists *Asphodel* as the first prose whilst some other think *Paint it Today* is the first novel of the cycle.

⁵⁵Cassandra Laity, ‘H.D. and A.C. Swinburne: Decadence and Modernist Women’s Writing’, *Feminist Studies*, 15.3 (1989), 461–484 (p. 470). Hulme’s essay divided literary history into strict gender categories: the ‘Romanticism’ of Swinburne, Byron and Shelley was defined as ‘feminine’, ‘damp’ and ‘vague’; Classicism, which formed the model for Imagism, was ‘dry’, ‘hard’, ‘virile’ and ‘exact’. See Laity, pp.465–466. And T.S. Eliot published his two significant critiques, *Tradition and the Individual Talent* and *The Metaphysical Poets*, where he hardly criticises the feminine side of writing. See T.S. Eliot, ‘Tradition and the Individual Talent’; T.S. Eliot, ‘Metaphysical Poets’, in *Selected Essays by T.S. Eliot* (London: Faber and Faber, 1976), pp.281–291.

Pound's lines: 'Out of thy purity / Saint Hilda pray for me,'⁵⁶ '[a]n angel, a saint, a poet, a child. I am none of these things' (A, p.104).

Returning to her early masters, as H.D. expresses in the *Wise Sappho*, enables her to come to the realisation that the power of Sappho's poetry does not come from being objective, impersonal or difficult – qualities valued by modernists like Hulme and Eliot.⁵⁷ Hence she could dare to give a soft moist female body which is able to procreate and create. H.D.'s identification with mostly formless, soft and moist to define images such as amoeba and jellyfish, reinforces the notion of *écriture féminine* espoused by Helen Cixous and others. Thanks to her identification with the female body in her *romans à clef*, she manages to become 'increasingly personal, increasingly visionary, increasingly political, but [still] maintain [...] a critical, intellectual, and ironic edge.'⁵⁸

***Roman à Clef*: A Scandal Sheet or A Healing Space?**

To work through her early life, H.D. picked a denigrated and neglected prose form: the *roman à clef*. Though there might be different genres at play in any one work, *roman à clef* is a deliberate fusion of two other genres, autobiography and fiction. *Roman à clef*, a French term meaning 'novel with a key', refers to fictional works in which public figures and events are disguised behind a fictional screen.⁵⁹ Contrary to the popularity of the genre among modernist writers, the massive range of literary critics focusing on autobiography since the 1980s have remained almost entirely silent on this genre. Apart from Sean Latham's *Art of Scandal*, discussing *roman à clef*, there are only a few articles, book chapters and lines in some books that briefly refer to, but never fully elaborate, this specific genre.

It is interesting to note that the *roman à clef* is not even granted a place as a genre in either Sidonie Smith and Julia Watson's seminal work, *Reading autobiography*, in

⁵⁶Ezra Pound, 'Hilda's Book', in *End to Torment: A Memoir of Ezra Pound*, ed. by Norman Holmes Pearson and Michael King (New York: New Directions Publishing, 1979), p.83.

⁵⁷Dagny Boebel, 'The Sun Born in a Woman: H.D.'s Transformation of a Masculinist Icon in 'The Dancer'', in *Unmanning Modernism: Gendered Re-readings*, ed. by Elizabeth J. Harrison, and Shirley Peterson (Knoxville: University of Tennessee Press, 1997), pp.14–30 (p.24).

⁵⁸Boebel, p.15.

⁵⁹Melissa Boyde, 'The Modernist *roman à clef* and Cultural Secrets, or I Know That You Know That I Know That You Know', *Australian Literary Studies*, 24.3–4, (2009), 155–166 (p.156).

which fifty-two different genres are listed, or in the recently published *Encyclopaedia of Life Writing*.⁶⁰ This negligence may arise from the fact that the genre has long been treated as a scandal sheet in which gossip is shared among coterie members.⁶¹ The *roman à clef*, as H. M. Paull points out in *Literary Ethics: A Study in the Growth of Literary Conscience*, 'is a form of art which many would like to see abandoned.'⁶² However, in his extensive 1888 analysis, Fernand Drujon classified writings in this genre by centuries and revealed that the genre has existed since the sixteenth century.⁶³ This analysis further points out that each century brought with it its own way of treating this genre. The function of this genre, enabling a writer to narrate unacceptable ideas to conventional minds in a satirical or parodic way, has assured its continued usage to the present day.⁶⁴ Latham remarks that 'this mode of writing nonetheless played a generative albeit unexamined role in the twentieth-century renovation of the novel, providing passage beyond Victorian realism and into a far murkier field where fact and fiction pleasurably—and sometimes dangerously—intertwine.'⁶⁵

The *roman à clef* can be considered an anarchic genre by its very nature. By 'anarchy', I mean that the genre does not conform to expected patterns; it creates a new blurred fusion of autobiography and fiction, private and public. Concomitantly, 'the genre deeply troubles', as Sean Latham notes, the 'most basic assumptions about the aesthetics of fiction and the ethics of reading.'⁶⁶ Saunders, however, hints at usage of the form in the following words: in an epoch when most formal auto/biography narrates the lives of men, 'fiction paradoxically becomes an arena for granting female experience an equivalent reality in the public sphere. The production of fictive autobiography in such cases can be seen as an expression of a baffled desire to write autobiography, rather than a despair about the form itself.'⁶⁷ In agreement with

⁶⁰For the list, see Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (London: University of Minnesota Press, 2010), pp. 183–209; Margaretta Jolly, *Encyclopaedia of Life Writing: Autobiographical and Biographical Forms* (London: Routledge, 2001).

⁶¹Sean Latham, *The Art of Scandal: Modernism, Libel Law, and the Roman à Clef* (Oxford: Oxford University Press, 2009), p.6.

⁶²Quoted in Latham, p.7.

⁶³Quoted in Michael R. Finn, 'Imagining Rachilde: Decadence and the *Romans à Clef*', *French Forum*, 30.1 (2005), 81–96 (p.81).

⁶⁴*Ibid.*, pp.81–82.

⁶⁵Latham, p.7.

⁶⁶*Ibid.*, p.9.

⁶⁷Saunders, p.11.

Saunders, I claim that short-circuiting the significance of the form seems problematic within the larger frame of how women make use of it.

H.D.'s choice of an ignored form, not supported by her circle, was not without good reason. Indeed, her choice perfectly counterparts her marginal self and her Moravian ancestors' writing. With her innovative usage of a particular genre, *roman à clef*, and palimpsest illusion, a reminder of Moravian secret scrolls, H.D. would create a nexus wherein the same sign would blossom into a multitude of meanings. Understanding the psychoanalytic dimension of *roman à clef* can lead to a better understanding of how it functions as a passive measure and fulfils H.D.'s need for projection, reconstruction, revenge and marginality. In this section, I will elaborate a Kleinian reading of H.D.'s *roman à clef* as a form by which the parts of the writer's self that are anxiety-provoking are split off and then projected onto her writing. This psychological manoeuvre reflects the writer's attempt to both defend against psychological distress and communicate aspects of her internal world. Before going into a detailed analysis, it would be helpful to recall and further elaborate some Kleinian concepts, such as the paranoid-schizoid position, the depressive position and projective identification to construe the genre.

A primitive defence mechanism, according to Klein, is shown by the infant to cope with her/his fear of annihilation, persecution by internal and external objects, separation anxiety and anxiety due to the frustration of bodily needs. As I have already discussed, early infant life is characterised by a rich fantasy life and by object relations fuelled by aggressive impulses. The infant gets angry and reacts by 'sucking dry, biting up, scooping out and robbing the mother's body of its contents [...] expelling dangerous substances (excrement) out of the self and into the mother.'⁶⁸ The processes of splitting off parts of the self and projecting them into objects are thus of vital importance for normal development. Later, in a 'depressive position', the new-born acknowledges the mother as a unified object of both good and bad parts, thus s/he feels guilty for her/his aggressive behaviour. Klein suggests 'the term projective identification for those processes that form part of the paranoid-schizoid position.'⁶⁹ She claims that infants

⁶⁸Melanie Klein, 'Notes on Some Schizoid Mechanisms (1946)', in *Envy and Gratitude and Other Works 1946–1963* (London: Vintage, 1997), pp.1–24 (p.8).

⁶⁹Melanie Klein, 'On Identification (1955)', in *Envy and Gratitude and Other Works 1946–1963* (London: Vintage, 1997), pp.141–175 (p.143).

develop projective identification⁷⁰ in order to allow their 'ego to overcome anxiety by ridding it of danger and badness. The effect of introjection on object relations is equally important and introjection of the good object is also used by the ego as a defence against anxiety.'⁷¹ 'The introjection of the good object, first of all the mother's breast, is a precondition for normal development [...] It comes to form a focal point in the ego and makes for cohesiveness of the ego.'⁷²

Projective identification is 'a process whereby parts of the ego are thought of as forced into another person who is then expected to become identified with whatever has been projected'.⁷³ As Patrick Casement and many others have pointed out this countertransference does not only happen between mother and child, but also between therapist and patient.⁷⁴ Accordingly, I suggest that projective identification does not need two separate bodies but might also occur within the same person through writing. Whilst writing an autobiographical text, namely a fictionalised one such as a *roman à clef*, the writer adopts another identity through espousing a fictive narrator and a fictive name, and by virtue of third-person narration s/he projects themselves onto the blank page. This might give them a chance to access the projected self and understand and then accept their ugly feelings, whilst nullifying the danger that the action itself presents. This also reveals how H.D. created herself whilst she was writing her life story in her *romans à clef*. Through projecting herself onto white parchment, she was both becoming conscious of her unwanted parts and anxieties and reconstructing herself along with her writing. Accordingly, Susan Stanford Friedman notes that 'these personae are superimpositions for fictional others, but also for herself as a living woman who (re)creates herself in the writing.'⁷⁵

Building their arguments on the Kleinian idea of 'projective identification', other critics have developed the concept and highlighted embedded features within this term. Ogden lists four features embedded within the term projective identification. He identifies this

⁷⁰Melanie Klein first introduced the term projective identification in her seminal paper 'Notes on some schizoid mechanisms' in 1946, and later repeated it in 1952.

⁷¹Klein, 'Notes on Some Schizoid Mechanisms' (1946), p.6.

⁷²Ibid, p.9.

⁷³Patrick Casement, *Further Learning from the Patient: The Analytic Space and Process* (East Sussex: Routledge, 1990), p.177.

⁷⁴Casement, *Further Learning from the Patient*, pp.7-8; Patrick Casement, *On Learning from the Patient* (East Sussex: Routledge, 2005), pp.92-95.

⁷⁵Friedman, *Penelope's Web*, p.79.

psychological process as ‘a type of defence, a mode of communication, a primitive form of object relations, and a pathway for psychological change.’⁷⁶ All four aspects can be applied to interpret H.D.’s *romans à clef*, and the first two might also shed light on how the form becomes a passive strategy. Approaching my point of discussion, semiotically, as previously discussed, the genre becomes a decoder through which text can be interpreted. Especially within the *roman à clef* genre, the text is unlocked with a ‘key’ provided by the author herself. Whilst analysing H.D.’s reasons for choosing to write in a denigrated and neglected style, i.e. *roman à clef*, I suggest three main drives: protecting the self whilst being marginalised; seeking revenge against Lawrence and Pound; and creating her own female tools of expression. Whilst the interpretation of projective identification as a mode of communication provides an explanation for the latter one, the former ones can be better grasped through construal of projective identification as a mode of defence.

Projective identification as a mode of communication evolves in the context of the infant’s ‘early attempts to perceive, organise, and manage his internal and external experience to communicate with his environment.’⁷⁷ The infant’s confusion can be seen as being in parallel with a woman writer’s anxiety, in H.D.’s case her attempt to step beyond being a novice, not yet a subject position. Whilst the baby might come through this confusing and frightening barrage of stimuli with the help of a ‘good-enough mother’ (not necessarily the infant’s own mother), a women writer might succeed, as Woolf suggests, through ‘thinking back through our mothers.’⁷⁸ As discussed in the previous section, H.D. achieves this through her personal and subjective prose, enabling her to reach a point of female self-achievement through identifying herself with pre-Raphaelites, Sappho and later her Moravian ancestors, and resisting conventional language and autobiography proper.

As a defence, projective identification serves to create a sense of psychological distance from unwanted, often frightening, aspects of the self. As I have discussed, the most primitive form of projection for a baby, according to Klein, is extraction. The baby gets

⁷⁶Thomas H. Ogden, *Projective Identification and Psychotherapeutic Technique* (Oxford: Rowman & Littlefield Publishers, 2004), p.21.

⁷⁷Thomas, H. Ogden, *On Projective Identification, Projective Identification: The Fate of a Concept*, ed. by Elizabeth Spillius and Edna O’Shaughnessy (East Sussex: Routledge, 2012), p.285.

⁷⁸Donald W. Winnicott, ‘Transitional Objects and Transitional Phenomena: A Study of the First Not-Me Possession’, *International Journal of Psycho-Analysis*, 34 (1953) 89–97 (p.93).

rid of unwanted parts through projecting them onto the mother. Using a parallel method, H.D. writes and projects her unwanted parts onto her writing through her split-off characters. Whilst this defence is on a more unconscious level, H.D. also puts heavy emphasis on protecting herself from the harsh criticism of a general audience. How otherwise could H.D. bring herself to write her novels with a subtext of lesbian love or ambivalent motherhood feelings in an era when there was a very real threat of obscenity trials, with Radclyffe Hall's fate serving as an example?⁷⁹ The latter defence mechanism of the self parallels the *roman à clef*'s two functions: private and public. The *mélange* of fiction and truth creates a confusing situation for both H.D.'s coterie and the general reader. For the latter, who may never know which aspects of the story are true and which are fiction, the genre is quite opaque. It thus also facilitates concealment of the truth about well-known figures from the general public by virtue of its thin boundary between autobiography and fiction. This veiled narration guarantees that only an elite and educated audience will be able to decipher what she intends to convey.⁸⁰

My hypothesis that H.D. used *romans à clef* therapeutically is further supported by the fact that she did not seek publication for her private prose, whereas her poetry was published and in the public domain. Most H.D. critics have already written about this issue. Whilst Friedman points out that, in those times, publishing a lesbian novel was very risky, something H.D. was well aware of, the harshest criticism comes from Lawrence Rainey, who claims that H.D. did not publish out of a sense of elitism.⁸¹ Rainey heavily criticises H.D.'s publishing choices on the grounds that she 'actively avoided contact with a wider public, not because she was fearful of public reaction, but at least partly because she assumed that the public was unworthy of being addressed.'⁸²

Though H.D. wrote eleven novels, including *Paint it Today* and *Asphodel*, they were not presented to the public and remained private texts. *Bid Me to Live* was the only one in print at the time of her death. Most of her shorter fiction had either endured much the

⁷⁹The obscenity trial over the publication of Radclyffe Hall's *The Well of Loneliness* greatly concerned H.D. and Bryher at the time. See, Friedman, *Penelope's Web*, p.103. In order to compare the scale of obscenity it is important to note that the scene portraying lesbian love in the novel, as Diana Souhami notes, only consists of: 'She kissed her full on the lips and that night they were not divided.' See Diana Souhami, *The Trials of Radclyffe Hall* (London: Riverrun, 2013).

⁸⁰Latham, p.23.

⁸¹Lawrence Rainey, 'Canon, Gender, and Text: The Case of HD', *College Literature* 18.3 (1991), 106–125.

⁸²*Ibid.*, p.111.

same fate or been privately published in deluxe editions, sent to the ‘author’s friends.’⁸³ Since Bryher was acting as her patron, H.D. did not feel the pressure of earning her living from her writing.⁸⁴ Most of her later prose writing, especially the *Madrigal Cycle* novels, might be seen as driven by therapeutic needs rather than by financial ones. If published, she intended to turn her books into art objects that would have potential investment value for collectors – thereby attempting to remove herself from the market.⁸⁵ This is an important aspect of her work – and it accounts for the relative obscurity of her prose. H.D.’s economic freedom most likely made possible the highly subjective processes of her writing, so different to the pressures of the market that other feminist modernists from Katherine Mansfield to Jean Rhys faced. Rainey’s critique of H.D.’s deluxe print is challenging and his points are valid to some extent; however, his short-circuiting of H.D.’s history of not publishing due to her arrogance does not reflect all aspects of H.D.’s writing self.

The question that remains to be clarified is why confide and hide; why disguise the self and its history when one is not going to publish the work? Recalling H.D.’s Moravian heritage, *Lebenslauf* may provide the answer. This Moravian custom of keeping memoir was conducted to be read during the funeral of the author to give an account of her/his life. This might be exactly why H.D. wrote/ rewrote her life and instead of destroying, left at the dusty shelves of Yale Achieves. It is mostly likely that H.D. wanted to be discovered and be read after her death just as her ancestors.

With the security that is provided in the guise of *roman à clef*, H.D. manages to ‘explore an identity that was culturally marginal.’⁸⁶ She narrates her same-sex love and offers ‘a version of female sexuality which is distinct from phallogocentric models and conventional notions of women as passionless and motivated solely by the drive to

⁸³Ibid., pp.110–111. Until her death in 1961, she published only 43 articles. Rainey convincingly argues that H.D. felt little pressure to engage in literary journalism thanks to Bryher’s income and hospitality. To accentuate his point, He compares H.D.’s publication with other modernists: Eliot, in the course of a career that covered almost exactly the same period, published well over 500 essays and reviews; Marianne Moore, more than 400; Pound, more than 1500; Yeats, at least 400.

⁸⁴Bryher was the daughter of Sir John Ellerman, then regarded as Britain’s richest man. Her father, ‘probably of Jewish origin’, possessed a fleet of ships and was also closely involved in newspapers, both financially and editorially, and held a major interest in The Times and Associated Newspapers Limited. For biographical details see Guest, *Herself Defined*, pp.110–116.

⁸⁵Rainey, p.111.

⁸⁶Boyde, p.158.

reproduce.’⁸⁷ The *roman à clef* form, as Sashi Nair’s recent study asserts, provides marginalised women writers with the chance to present a desire that might otherwise be unspeakable. In *Asphodel*, a vivid portrayal of emotional and physical attachment is revealed when Hilda whispers ‘no one will ever love you as I love you.’ H.D. establishes Hermione’s identity as a woman in love with another woman through her overt, repetitive and insistent language use. H.D. rebels with her extremely explicit narration:

I, Hermione, tell you I love you Fayne Rabb. Men and women will come and say I love you. I love you Hermione, you Fayne. Men will say I love you Hermione but will anyone ever say I love you Fayne as I say it? [...] I don’t want to be (as they say crudely) a boy. Nor do I want you to so be. I don’t feel a girl. What is all this trash of Sappho? None of that seems real, to (in any way) matter. I see you. I feel you. My pulse runs swiftly. My brain reaches some height of delirium. Do people say it is indecent? Maybe it is. I can’t hear now see anymore, people. (A, pp. 52–53)

In *Wise Sappho*, H.D. writes of Sappho’s poetry that it is ‘like a jewel, sent by the beloved’ [...] ‘transcending colour yet [...] containing all colour.’⁸⁸ What does she then mean by ‘What is all this trash of Sappho?’? This might confuse the reader, for it seems to be the opposite of Woolf’s thinking back through mothers. It is just that the H.D. character is, at this point in the novel, rejecting the language of literature for the body (‘I see you, I feel you’). She might be seen to be rejecting language, for the body, but from another perspective she may be valuing Sappho’s ‘trash’. When one scrutinises the word ‘trash’, one can start to see through the word. The *Oxford Dictionary* defines ‘trash’ as a ‘North American’ word meaning ‘waste material/ refuse’ or ‘cultural items, ideas, or objects of poor quality.’⁸⁹ ‘H.D.’s persona’, as this reference to a Collecott’s quotation suggests, ‘in London circa 1911, falls back on an Americanism to express her sense of being something different.’⁹⁰ In the symbolic order, there is no room for foolish talk; equally, the social order perpetuates itself by discharging whom and what does not

⁸⁷Kathryn Simpson, ‘Pearl-diving: Inscriptions of Desire and Creativity in HD and Woolf’, *Journal of Modern Literature*, 27.4 (2004), 37–58 (p.37).

⁸⁸H.D., *Notes on Thought and Vision and Wise Sappho* (San Francisco: City Lights Books, 1982), p.58.

⁸⁹Online *Oxford Dictionary*, <<https://en.oxforddictionaries.com/definition/trash>> [accessed 18 March 2016]

⁹⁰Diana Collecott, *H.D. and Sapphic Modernism 1910–1950* (Cambridge: Cambridge University Press, 1999), p.82.

meet its requisites, just as the human body excretes and discards unwanted matter.⁹¹ This parallels Kristevan abject. The trash of Sappho reads like Moravian wounds; unless you are initiated, you will not be able to crack the code and see through it. With the use of abject metaphors, along with their apparent opposites: jewels, gems and pearls, H.D. creates a language of desiring the female body and encodes her homoerotic desires within it, as both precious and discarded. To illustrate this further, in *Paint it Today*, H.D. laments how she and her lover have been pulled apart:

It was *natural* that she and Josepha (and such as she and Josepha) lived isolated, clarid, separate, distinctive lives in America. That was *natural*. It was natural that she and Josepha and such as she and Josepha should be cast out of the mass of the living, out of the living body, as useless as natural wastage, excrementitious, it is true, thrown out of the mass, projected forth, crystallized out, orient pearls, to stand forever after, a reflection somehow, on the original rasped and wounded parent. (*PIT*, p.98, *emphasis added*)

Here again, Kristeva's abject surfaces. H.D. equates herself and Josepha (Frances) to 'natural wastage', 'excrementitious', which can be connected to both birth and lesbian desire. Through repetition of 'she and Josepha (and such as she and Josepha)' twice in the same paragraph, H.D. asserts that she and Josepha are one of many SHE and Josepha couples. Once again, she manages to evoke the palimpsest layering of the eternal story of marginalised women. There is ironic repetition of how 'nature' 'works to undermine the stigmatisation of women artists and lesbian lovers as unnatural.'⁹² 'The existing systems are incapable of recognising the value of women lovers-artists and the worth of their creativity.'⁹³ Being 'orient pearls' casts them into the margins of Western society, 'as useless as natural waste'. H.D.'s obsessive use of gems and pearls shows 'an awareness that the meaning of the body, and of the female body in particular, is far from single, 'natural' and fixed. The meanings and associations of pearls and gems are mobile, proliferating, pearls themselves are palimpsestic in structure and gems multi-faceted.'⁹⁴

⁹¹Collecott, p.82.

⁹²Simpson, p.49.

⁹³Ibid.

⁹⁴Ibid., p.38.

This symbolic usage of gems permeates most of H.D.'s writing, especially the *Madrigal Cycle* novels; for example, in *Asphodel*, H.D. makes it clear that the Paterian 'clear gem-like flame'⁹⁵ of Fayne calls forth Hermione's desire and stimulates her creativity: 'I am burning away that's all. The clear gem-like flame. I don't want you to miss it. I'm going to write, work. You could' (A., p.52)' At the end of the novel, this time, Beryl's jewel-like eyes make Hermione see things and bring Hermione's artistic vision to life. With the metaphorical name choice for Bryher in *Asphodel*, i.e. Beryl, standing for a gemstone, H.D. portrays how Bryher became her lodestar.

She had said that. She was too young to say she didn't like herself. Beryl. Her name was Beryl. It was impossible, had from the first been impossible, that her name could be anything but Beryl. It might be – it might be – what might her name be? Beryl, Beryl, Beryl. Yes, her name was right. Beryl was her name. Beryl. She was nothing but a name, nothing but those jewels staring at her, making Hermione into something that wasn't Hermione. Hermione was a cocoon, a blur of gold and gilt, a gauze net that had trapped a butterfly, that had trapped a thing that would soon be a butterfly. Hermione must stay a net of gauze, not be beguiled by eyes into some open rock-hewn wind blown spaces of the intellect. (A., p.179)

In *Tribute to Freud*, as I have already highlighted, H.D. writes about how Bryher's support enhanced her creativity and helped to develop her self-confidence.

When I tried to explain this [her visions] to Bryher and told her it might be something sinister and dangerous, she said, 'No, no, it is the most wonderful thing I ever heard of. Let it come.'

I tried to write a rough account of this singular adventure, *Notes on Thought and Vision*. There was, I explained to Bryher, a second globe or bell-jar rising as if it were from my feet. I was enclosed. I felt I was safe but seeing things as through water. I felt the double-globe come and go and I could have dismissed it at once and probably would have if I had been alone. But it would not have happened, I imagine, if I had been alone. It was being with Bryher that projected the fantasy and all the time I was thinking that

⁹⁵The Conclusion to the *Renaissance* starts with 'to burn with a hard, gem-like flame'. See Walter Pater, *Renaissance Studies in Art and Poetry: The 1893 Text*, ed. by Donald L. Hill (Los Angeles: University of California Press, 1980), p.189.

this would be an interesting bit of psychological data for Dr. Havelock Ellis.⁹⁶

H.D. experienced her first ‘hallucinatory’ experiences when she was with Bryher on the Scilly Isles. Upon returning to London she sent her *Notes* to Dr Havelock Ellis, hoping that he would be interested. ‘But’, as H.D. records, ‘he appeared unsympathetic, or else he did not understand or else he may have thought it was a danger signal.’⁹⁷ ‘It had really been a great shock to [her].’⁹⁸ Once again, H.D. was let down by the male rationale. She held on to her vision thanks to the reassurance provided by Bryher, who became the foremother she needed. This reassurance would empower H.D.’s sense of self and prove that her understanding of the world differed greatly from her male contemporaries. This new impetus made H.D. enter a new period in her writing and start to write her *Madrigal Cycle* novels, despite her male initiators despising them.

If *roman à clef* provides the space to articulate what is forbidden, lesbian desire, it also differs from autobiographical fiction, *Bildungsroman*, *Künstlerroman*, memoir or life-writing, in many respects.⁹⁹ In the *roman à clef*, the author does not only want to narrate or fictionalise her own life, she also wants to portray some public figures in whatever way she sees fit. Though the thin disguise may hide the public figures from the general public, it certainly does not hide them from the coterie. The coterie is able to discern information in texts which to the unknowing reader potentially remains obscure or hidden without the key.¹⁰⁰ Even if the real persons behind the *noms de plume* are discovered, we can never be certain to what extent H.D.’s account is accurate. In any fictionalised work, particularly in her *romans à clef*, we read the events as H.D.’s fantasising mind wished to interpret them.

Recreating a persona in the realm of the imagination and having the power to treat him/her in a way that pleases the author, in a way s/he might not have done in real life, overlaps with H.D.’s struggles with always being at the nexus of passive and

⁹⁶H.D., *Tribute to Freud* (New York: New Directions Publishing, 1974), p.130.

⁹⁷*Ibid.*

⁹⁸*Ibid.*, 148.

⁹⁹*Bildungsroman*: A kind of novel that follows the development of the hero or heroine from childhood or adolescence into adulthood, through a troubled quest for identity, see Chris Baldick, *Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 2008); *Künstlerroman*: The German term (meaning ‘artist-novel’) for a novel in which the central character is an artist of any kind, see *Oxford Dictionary of Literary Terms*.

¹⁰⁰Boyde, p.156.

aggressive. This recalls the identification theory of Chodorow, in which ‘girls come to define themselves as continuous with others’, so they tend to ally with a person rather than separate themselves from that person. In her letter, H.D. stated that she ‘couldn’t afford to make enemies’. This does not, however, seem to be the case in H.D.’s *romans à clef*, where she takes her revenge on Pound by describing his individual idiosyncrasies, divulging nuanced details between them and spreading gossip about Wabash College. Whilst in *Paint it Today*, George, the surrogate for Ezra Pound, is depicted as a ‘hectic, adolescent, blundering, untried, mischievous and irreverent male youth (*PIT*, p.7), in *HERmione*, he is portrayed as a ‘harlequin’, ‘piglike’ and ‘a great tawny beast, a sort of sub-lion pawing at her’ (*HER*, pp.147, 65, 85). Not only does H.D. depict Pound with these adjectives, thus exhibiting her anger, she also uses a questionable feature of the *roman à clef*: encoding salacious gossip about a particular clique or coterie. ‘The appetite for scandal is what makes the *roman à clef* a reviled and disruptive literary form,’¹⁰¹ and H.D. makes subtle use of it to take her revenge. H.D. writes about Pound’s scandal at Wabash College, where he was accused of letting a woman sleep in his room. Though Pound disowned it by claiming that the woman slept in his bed and he slept on the floor, this did not prevent his dismissal from the College.¹⁰² In *HERmione*, H.D. presents the incident thus:

‘Why, why- why- Hermione, you know- surely you’re only joking- surely you must remember-’ ‘What? *What exactly mama?*’ ‘That *horrible- well- fiasco- you remember.*’ ‘But I thought *that was all forgotten* and anyhow everyone knew George took the poor creature to his room to feed her.’ ‘People don’t take people to their rooms to feed them. You are out of your mind, Hermione. Mrs Lastrow was saying to me that everyone cut George Lowndes’. (*HER*, p.94, *emphasis added*)

Whilst the H.D. character is portrayed as innocent and not believing gossip, thus perhaps protecting her from the charge of spreading rumour, gossip is voiced through words that are put into her mama’s mouth. A significant point is that this gossip was already widespread and known by most of the coterie members by the time H.D. repeated it in her *roman à clef*.¹⁰³ Although spreading gossip is one thing a *roman à clef*

¹⁰¹Latham, p.7.

¹⁰²Hilda Doolittle, *End to Torment: A Memoir of Ezra Pound*, ed. by Norman Holmes Pearson and Michael John King (New York: New Directions Publishing, 1979), p.14.

¹⁰³See Noel Stock, *The Life of Ezra Pound* (New York: Routledge, 2013), p.43.

can do, there may also be other reasons for H.D.'s use of it here. This narrative, showing Pound as a pleasure-seeking person rather than a real lover, might be seen as a prolepsis to the coming allusion whereby H.D. hints at a connection between the rapist of the Ithylus myth and Pound, which I will elaborate further in the palimpsest section.

As Latham suggests, in a *roman à clef*, 'plot matters less than the most subtly nuanced details.'¹⁰⁴ This feature is exactly that through which H.D. manages to reflect both a passive and an aggressive account of her contemporaries. H.D. takes revenge on her male contemporaries by transforming their rigid words into transcendental words, as she writes 'words are her plague and words are her redemption' (*HER*, p.67). In other words, in her *romans à clef*, H.D. uses what Irigaray would later call 'playful repetition':

One must assume the feminine role deliberately. Which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it. Whereas a direct feminine challenge to this condition means demanding to speak as a (masculine) 'subject,' that is, it means to postulate a relation to the intelligible that would maintain sexual indifference.

To play with mimesis is thus, for a woman, to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it. It means to resubmit herself –inasmuch as her is on the side of the 'perceptible' of 'matter' – to 'ideas,' in particular to ideas about herself, that are elaborated in/by masculine logic, but so as to make 'visible,' by an effect of playful repetition, what was supposed to remain invisible: the cover-up of a possible operation of the feminine in language.¹⁰⁵

This definition of mimesis is reminiscent of mimicry in biology, which functions both to protect wild animals from attack (defensive mimicry) and to facilitate their aggression (aggressive mimicry).¹⁰⁶ H.D., through her writing, makes use of both aggressive and defensive mimicry. Irigaray's mimesis parallels my argument for H.D.'s passive and aggressive writing strategy, which I suggest H.D. used not only to take

¹⁰⁴Latham, p.15.

¹⁰⁵Luce Irigaray, *This Sex Which is not One* (New York: Cornell University Press, 1985), p.76.

¹⁰⁶Ping Xu, 'Irigaray's Mimicry and the Problem of Essentialism', *Hypatia*, 10.4 (1995), 76–89 (p.79).

revenge on her male contemporaries' ideals but also 'to prevent herself from being re-assimilated by the same power that could otherwise reduce everything into the economy of the Same.'¹⁰⁷ The playful irony of this dynamic is affirmed by H.D. herself in 'Compassionate Friendship' (1955), wherein she lists her initiators: Ezra Pound, Richard Aldington, John Cournos, D. H. Lawrence, Cecil Gray, Kenneth Macpherson, Walter Schmideberg and Erich Heydt.¹⁰⁸ 'Most of these men were also 'agents of destruction,' as she says of Cournos, i.e. her feelings about them were charged with ambivalence,'¹⁰⁹ with '[t]extual re-visionings of authoritative men whom she revered, even loved but whom she had to remake in her own image so that their power intensified instead of overwhelming her own.'¹¹⁰ To foreground how H.D. 'invert[s] a form of subordination into an affirmation', I will draw on *Bid Me to Live* and *HERmione* as a response to Lawrence and Pound, respectively.

Though the tone and plot differ dramatically, *Bid Me to Live*, as Peter Firchow remarks, is heavily indebted to both D. H. Lawrence's *Aaron's Rod* (1922) and Richard Aldington's *Death of a Hero* (1929).¹¹¹ Whilst these novels can be compared on the basis of various shared themes, in this part, I will draw on H.D.'s name choices and how she produces a counterargument to Lawrence's 'man-is-man' and 'woman-is-woman' idea. In *Bid Me to Live*, H.D. recreates herself, with the name Julia, a name previously used by Lawrence for H.D. in *Aaron's Rod*. H.D. writes of her disappointment regarding Lawrence's Julia: '[characters] were unrecognisable [...] least of all did I know myself, Julia ... No doubt, I did not want to recognise her. It is odd that in *Madrigal*, I called myself Julia, as he called me in the *Rod*. Could I possibly have recalled sub-consciously, 'a tall stag of a thing' who 'sat hunched up like a witch?''¹¹²

Whether sub-consciously or consciously, H.D. reacts to Lawrence's description through textual dialogue and she recreates both images of herself and Lawrence with reference

¹⁰⁷Ibid., p.79.

¹⁰⁸Most were former friends or lovers, and themselves artists or, in the cases of Schmideberg and Heydt, they were psychoanalysts who, like Freud, helped H.D. understand her relationships with these intimates.

¹⁰⁹Hollenberg, *Between History and Poetry*, p.3.

¹¹⁰Friedman, *Penelope's Web*, p.168.

¹¹¹Peter E. Firchow, 'Rico and Julia: The Hilda Doolittle: D. H. Lawrence Affair Reconsidered', *Journal of Modern Literature*, 8.1 (1980), 51–76 (p.72). Aldington's novel is indebted to Lawrence as well, as Firchow has shown.

¹¹²Cited in Friedman, *Penelope's Web*, p.153; See D.H. Lawrence, *Aarons' Rod* (Cambridge: Cambridge University Press, 1988), p.27.

to Lawrence's adopted names. H.D.'s mimesis, both aggressive and defensive, can be seen as a witty manoeuvre to overwrite one of her 'agent[s] of destruction': Lawrence. H.D. replaces Lawrence's malicious, provocative, sarcastic, hysterical, powerless and witch-like Julia portrayal with a heartbroken, mourning, confused but still patient and gentle Julia image. Lawrence's vicious description of 'Julia' reveals that he, as well as other contemporaries of his such as Aldington, though fascinated, was also repelled by a bohemian intellectual artist, one representing the new 'free' woman.¹¹³ Along with this reworking of Julia, H.D. also adopts a rather suggestive name for the Lawrence persona in her novel: 'Rico'. The name Rico, as Friedman remarks, comes from the name of a weak husband, an impotent dandy defeated by his wife and mother-in-law in Lawrence's novella *St. Mawr* (1925), and it evokes the qualities that Lawrence condemned.¹¹⁴

Through rewriting some minor details from Lawrence's *Aarons' Rod*, H.D. reveals the other side of the coin that has been missed by Lawrence's discourse, elaborated in/by masculine logic. To further elaborate what I mean by masculine logic, it will be helpful first to conduct a textual analysis of the following passage. In a scene in which Julia recalls her discussion with Rico: 'I don't like the second half of the Orpheus sequence as well as the first. Stick to the woman speaking. How can you know what Orpheus feels? It's your part to be woman, the woman vibration, Eurydice should be enough. You can't deal with both' (*BID*, p.51). However, a few pages later, Julia reveals the painful irony of Rico's statement:

Rico could write elaborately on the woman mood, describe women to their marrow in his writing; but if she turned round, wrote the Orpheus part of her Orpheus-Eurydice sequence, he snapped back, "Stick to the woman-consciousness, it is the intuitive woman-mood that matters." He was right about that, of course. But if he could enter, so diabolically, into the feelings of women, why should not she enter into the feelings of men? (*BID*, p.62)

¹¹³Firchow, p.68.

¹¹⁴Friedman, *Penelope's Web*, pp.154–155.

H.D. could not dare to be both; however, Lawrence could easily be both. Through a Kleinian lens, Lawrence's statement can be read as his displaced fear of not having the procreative power of the mother. Ruth Lax reads this condition:

[N]arcissistic injury caused by the boy's realization that he will never attain mother's femaleness and procreative capacity. Although both boys and girls envy and covet mother's powerful bounty, there is a fundamental experiential difference between the sexes in that the girl can take comfort in her knowledge that, being like mother, she will mature to attain mother's female attributes. The boy, however, when he learns and acknowledges that he is different from mother, must recognize that his wish to attain mother's procreativity is doomed to fail. This fact evokes in him a painful narcissistic mortification that, usually inadequately repressed, may have lifelong consequences.¹¹⁵

Hanna Segal, in 'Acting on Fantasy and Acting on Desire' (1992), depicts how vulnerability in the self transforms into attacks on an object on the basis that it contains unwanted and unbearable parts of the self.¹¹⁶ So, the conventional image of masculinity, imposed by society and by the general patriarchal bias, as Ruth Lax argues, helps the boy to repress his maternal longings and desires.¹¹⁷ The alluring severance from the maternal and the socially accepted denigration of women make the boy turn away from, belittle and repress his wishes for feminine traits.¹¹⁸ Without forgetting for a moment that H.D. is also a subject marked by lack, she understands that 'the lack', as discussed by Klein, or narcissistic wound, emptiness, chasm, is displaced aggression from not possessing the mother imago. In other words, while the aim of human life is to find the maternal imago, the means to pursue this differ. Whilst 'male' culture mostly tends to reflect this lack outwardly, through wars and brutality towards the 'Other', as will be illustrated in the *Asphodel* chapter, the same 'lack' is mostly dismissed within the self in 'female' culture, as the *HERmione* chapter will discuss. H.D. wrote *The Gift* after being

¹¹⁵Ruth F. Lax, 'Boys' Envy of Mother and the Consequences of This Narcissistic Mortification', *Psychoanalytic Reflections on a Gender-Free Case: Into the Void*, 52 (2005), 118–139 (p.118).

¹¹⁶Cited in Robin Anderson, 'Putting the Boot In: Violent Defences Against Depressive Anxiety', in *Reason and Passion: A Celebration of the Work of Hanna Segal*, ed. by David Bell (London: Karnac Books, 2004), p.76.

¹¹⁷Lax, p.135.

¹¹⁸Lax, pp.134–135.

analysed by Freud; however, instead of following in Freud's footsteps, H.D. hints at an earlier altar:

Mary, Maia, Miriam, Mut, Madre, Mere, Mother, pray for us ... This is Gaia, this is the beginning. This is the end. Under every shrine to Zeus, to Jupiter to Zeus-pater or Theus-pater or God-the-father ... there is an earlier altar. There is, beneath the carved superstructure of every temple to God-the-father, the dark cave or grotto or inner hall or cellar to Mary, Mere, Mut, mutter, pray for us. (*G*, pp.113-114)

Thus, even if H.D. initially appears to follow Lawrence in linking being androgynous to being male, she eventually reveals that more distant memories of a lost maternal body are what make for great art. Lawrence's desire to have the procreative power of the mother is displaced to his desire to 'produce art'. So, by claiming himself as androgynous, having both male and female attributes, Lawrence could create great art; however, the same position was denied for H.D. As a woman, with her procreative power, H.D. was already a threat. So, she needed to feel subordinate and always remain devoid of phallic power. Through this critical lens, denying H.D. access to men's privileged parts/spaces of writing satisfies Lawrence's unfulfilled envy. However, in the finishing lines of *Bid Me to Live*, Julia talks about a world of transcendence, a world that is both:

But that *gloire*. I must find words to tell you.
Perhaps, I caught the *gloire* from you, Was it your way of thinking? But it isn't in your books, it was in your letters sometimes, when you weren't angry with me. [...]
Perhaps you would say I was trespassing, couldn't see both sides, as you said of my Orpheus. I could be Eurydice in character, you said. But woman-is-woman and I couldn't be both. The *gloire* is both. No, that spoils it; it is both and neither. [...] The child is the *gloire* before it is born. The circle of the candle on my notebook is the *gloire*, the story isn't born yet. Whilst I live in the unborn story, I am in the *gloire*. I must keep it alive, myself living with it. (*BID*, pp. 176–177)

What is the *gloire*? Lawrence's interpretation of the '*Gloire* is, in short, a visualisation of WOMAN as the maternal body to which man returns in fantasy for the titillation of

his desire, for the nourishment of his genius.’¹¹⁹ But for H.D. transcendence is different, although she borrows the idea from Lawrence himself; for her, the state of *Gloire*, which is not permanent, is the constant desire to find the primal mother imago. It is the same search for Lawrence and H.D. alike. This search cannot be satisfied permanently and is mostly hidden in the pre-Oedipal world of the unborn child. Lawrence thought that to attain this state he needed H.D. to remain a muse and not attempt to be ‘manly-woman’. However, a powerful self requires recognition of the other with all his/her weakness and aggression. On a parallel track to Klein’s discussion of aggression, H.D. acknowledges the importance of Lawrence in getting acquainted with the sense of *gloire*. The more she integrates her destructive impulses and synthesizes the different aspects of herself, the richer she becomes. H.D. shows her version of *gloire* through rebelling against what he says, and showing what he does not say.

H.D. reveals that ‘La *gloire* becomes the basis for an androgynous procreative, and erotic poetic, one in which the *gloire* itself has fluid and suggestive meanings instead of a single, definitive signification.’¹²⁰ In other words, H.D.’s *gloire* create a space where man and women, you and I, dissolve into a state recalling a pre-Oedipal period or womb space where there is not yet a distinction between male and female, where the whole world revolves around the fluid mother’s milk. By re-contextualising Lawrence’s Julia, ‘a symbol of decadence’¹²¹ into a powerful and androgynous self, and Lawrence’s image into Rico, a man in need of her wife’s and mother-in-law’s support, H.D. reveals that Lawrence’s description of Julia is a mere reflection of his displaced fear of not being the perfect ‘androgynous’. H.D.’s *Bid Me to Live* boomerangs back to its original source; instead of mirroring him with a double capture of his image, H.D. mirrors what he fears the most, the female capacity to be both and neither.

This fluid state of *Gloire* recalls Klein’s positions. What happens to the child and the story once they are born? Do they lose the ‘*gloire*’ state and regress to the schizoid position? In Kleinian terms, with the help of writing which helps to receive aggressivity within and project it back, the writer can easily reach the depressive position. Though reaching the depressive position, the recognition of bad and good, simultaneously, is the

¹¹⁹Friedman, *Penelope’s Web*, p.164.

¹²⁰Ibid.

¹²¹Ibid., p.153.

ultimate trait of life, permanently shifting between the phases, as Klein points out, is inevitable and will never end. Adults do not live in the depressive position throughout their lives; regressing to previous states, such as the schizoid position, is inevitable.¹²² Once the child is born from the heavenly ‘womb’, it will then inevitably fall into circles of the phases. To regain the depressive position, it is then necessary to fall back into the paranoid-schizoid position. Though H.D. attains this sense of ‘*gloire*’ or, in other words, the depressive position at the end of each novel, each novel starts with a regression to the paranoid-schizoid position. In other words, each novel in the cycle becomes a major work of renewal/ birth for H.D. However, once the novel is finished it becomes another entity; it is no longer the author’s enriching space.

Whilst *Bid Me to Live* concentrates more on Lawrence’s influence, in *HERmione*, H.D. makes clear that her rewriting of Pound’s words helps her to step beyond the phallogocentric discourse. In *HERmione*, H.D. weaves the word ‘tree’ into her text. Reminiscent of Pound’s nickname for H.D., Dryad-trees are a dominant metaphor that Pound uses in *Hilda’s Book*,¹²³ composed of Pound’s early poems; for H.D. Pound, in his book, ‘invokes the tall, beautiful Hilda as his lady love and muse.’¹²⁴ In his poem ‘Tempora’, Pound presents ‘Dryad as a speaker, a poet with a voice, but a voice to be mocked by the male poet, who compares it to the frenzied cries of the maenads.’¹²⁵ ‘The Dryad stands in my court-yard[...]/ Oh, no, she is not crying: ‘Tammuz.’ / she says, ‘May my poems be printed this week?’/ The god Pan is afraid to ask you, / ‘May my poems be printed this week?’¹²⁶ Lawrence also pinpoints the tree allusion and presents Julia as eager to be a muse, an object to be worshipped. ‘We ought to do a ritual dance! We ought to worship the tree,’ sang Julia, in her high voice.’¹²⁷

¹²²By the term position Klein does not mean a developmental stage since the term refers to a state of organisation of the ego, its internal object relationships, its characteristic anxieties and defences. This emphasis on ‘positions’ rather than stages seeks to accentuate that both infant and adult can move from one position to another throughout their life. See Elizabeth Bott Spillius, et al. *The New Dictionary of Kleinian Thought* (London: Taylor & Francis, 2011), pp.449-450; Juliet Mitchell, *The Selected Melanie Klein*, ed. by Juliet Mitchell (New York: The Free Press, 1986), p.116; Hanna Segal, *Introduction to the Work of Melanie Klein* (London: Karnac, 2008), p.ix.

¹²³Hilda’s Book is composed of poems which were written during the first year of the H.D.-Ezra Pound Relationship, 1905–7. See, Hilda’s Book, in *End to Torment*, pp.67–68.

¹²⁴Friedman, *Penelope’s Web*, p.107.

¹²⁵*Ibid.*, p.109.

¹²⁶Pound’s ‘Tempora’ cited in Friedman, *Penelope’s Web*, p.109.

¹²⁷Lawrence, *Aarons’ Rod*, p.32.

HERmione starts with Hermione in a delusion, a state in which she needed to be defined by someone, to feel worthy: 'She wanted George to define and to make definable a mirage, a reflection of some lost incarnation, a wood maniac, a tree demon, a neuropathic dendrophil' (*HER*, p. 63). However, she later discovers that if she let herself be defined by George, she would not go beyond being a muse. 'George wanted a Her out of the volumes on the floor', so, the trees become her trap: 'Trees swung and fell and rose. Trees barricaded her onto herself, Her into Her ... Her was received into trees that swung and billowed and swung' (*HER*, p. 64).

However, later in the narrative, once more, H.D. defines her protagonist as a tree. But this time, H.D. rewrites this dominant metaphor: 'tree, a tree, a tree' until it loses its meaning. 'Tree on tree on tree. TREE. I am the Tree of life. Tree. I am a tree planted by the river of water, I am ... I am ... HER exactly ... I am in the word TREE, I am TREE' (*HER*, p.70 and p.73):

George about to bend, he was near, he was coming nearer,
he was small, he could never, never come near for
Hermione looked far and far and George was a midge and
a leaf was the size of a house and a corn-cup would shelter
herself ... for ... I am a tree planted by the river of water.
George did not know that, was midge under peony, I am
the world tree. He shall have a new name. (*HER*, p.73)

Refusing to be reduced to a 'Dryad', a tree, H.D. reaffirms her place through her repetitive writing which mimics ideas about herself. She makes visible, 'by an effect of playful repetition', what was supposed to remain invisible. Once the repetition succeeds and Hermione is no longer trapped within the word tree, the roles are reversed in Hermione's imagination and the language disrupts the narration, changing the focus and scale. Pound becomes a midge and she is a tree. He is tiny and weak; she is large and phallic. By the end of the novel Hermione thinks, 'I am Tree exactly, George never would love a tree properly' (*HER*, p.197).

Palimpsest: A Mythical or A Modernist Form?

A palimpsest, as H.D. defines it at the beginning of her novel called *Palimpsest* taking its name from the technique itself, is '[a] parchment from which one writing has been

erased to make room for another': written in a passive form, it requires the reader to question who erased it, what has been erased and why it was erased. The story needs to be scrutinised to comprehend what kind of textual politics of erasure has been applied and what has replaced the previous text. What was the previous text, mother's sign, pre-Oedipal language, Greek myths, Moravian heritage? And what is the current one, father's text, symbolic language, Gossipy world of her coterie? In H.D.'s writing the reader can see both, for they are interactive. One 'could say lower one is original, therefore right [or] could say recent one by virtue of that place, closer to now, to our sense of progress towards us, is therefore right.'¹²⁸ However, as DuPlessis also notes, H.D. did not valorise one over the other.

On a parallel track to Moravian hymns, which did not follow an enforced order but were each time organised into a different sequence, as the liturgist intended, so that they acquired new meanings, H.D.'s writing brought with it assembled, cut and reorganised mythical allusions, biographical historical facts in a particular form, and thus she created the illusion of palimpsestic writing to rupture the link between signifier and signified and to promote multiplicity. So, H.D. redefines and adopts this mythical form of writing through modernist techniques: collage and montage.

To better grasp what H.D. achieves through cutting, erasing, deconstructing, reassembling, reconstructing and rewriting on previously used parchment, I will briefly look at H.D.'s complex historical novel *Palimpsest* (1926).¹²⁹ An anti-epic epic novel, *Palimpsest* presents how feminine wisdom is destroyed from the Greeks to the present day (the First World War) by the suppression of the feminine in favour of masculine domination and the love of war and battle. H.D. writes so fully on ancient Greek culture to find an alternative to Western culture. As well as having a matriarchal Moravian heritage, Bryher was also an important co-thinker – with an interest in ancient Egypt and in matrilineal and matriarchal rather than patrilineal and patriarchal cultures. Through erasing an expected chronology of events/ stories/ myths, H.D. defies the reader's expectations. In *Palimpsest*, H.D. attempts to reverse the silenced history of three women, liberating them from previous male accounts where they were incarcerated, thus allowing them to become the subject rather than the object of their

¹²⁸Rachel Blau DuPlessis, 'Language Acquisition', *The Iowa Review*, 16.3 (1986), 252–283 (p.255).

¹²⁹It perhaps attempts similar things to Joyce in *Ulysses*, and in many ways it is far more radical.

own fate. The narrative of *Palimpsest* is layered, timeless and circular, forming three different *romans à clef* about H.D.'s three different selves in the guise of three unrelated women. Each one of these surrogates epitomizes women's accepted social roles: the loose woman (Hipparchia), the wife (Raymonde Ransome) and the spinster (Helen Fairwood). Though these women are separated by time and space, there are many recurring patterns that bind them together and reflect them on the same parchment. Kingsley Weatherhead notes that *Palimpsest* 'is dense with minor details and motifs', such as gems and weaving that are repeated to form links between the stories.¹³⁰

Despite a conventional start, all three sections of *Palimpsest* are fuelled by narratives of rebellious women. H.D., in DuPlessis' phrase, manages 'to write beyond the endings,'¹³¹ beyond the male parchment, and provides new endings to all the archaic images of eternal 'woman'. To alter past histories of female contact with society, H.D. needed to erase the conventional endings of previously recorded myths and literature and replace them with new ones.¹³² With a narrative focused on their development, H.D. tells the story of how all three of these women grow into independent characters once they split from male figures, harsh representations of masculine institutions, such as the army, and find relationships with other women. Thanks to the revision of their womanhood through their relationships with other women, a form of female bonding, these women manage to steer their lives towards independence by virtue of their creative outlets.

Not only does H.D. write beyond the ending, but she also disturbs the clear-cut borders of past, present and future and reaches for a kind of inter-corporeality of bodies. In other words, H.D. creates a contested site, as Shari Benstock puts it, 'where diverse, fragmented, and conflicting inscriptions coexist in an endless present simultaneously documenting and destroying its own history.'¹³³ The text merges past and present, here and there, so that 'no coherent picture emerges from its multiplicities and

¹³⁰Kingsley A., Weatherhead, 'Style in HD's Novels', *Contemporary Literature*, 10.4. (1969), 537–556 (p.541).

¹³¹Rachel Blau DuPlessis, *Writing Beyond the Endings* (Bloomington: Indiana University Press, 1985).

¹³²For further information see Nicoletta Pireddu, 'H.D.'s Palimpsests/texts: Scratching the Parchment of Male Writing', *Rohwedder, International Journal of Literature and Art*, 7. (1992), 59-64.

¹³³Shari Benstock, *Textualizing the Feminine: On the Limits of Genre* (Oklahoma: University of Oklahoma Press, 1991), p.165.

contradictions.¹³⁴ Similar to *Palimpsest*, each of H.D.'s *romans à clef*, in her *Madrigal Cycle*,¹³⁵ takes on another shape and exhibits another layer of herself, depending on how H.D. viewed her life and herself at this specific point in time. Accordingly, H.D., once disguised under the name Midget (*Paint it Today*), becomes Hermione (*Asphodel* and *HERmione*) and later changes to Julia (*Bid Me to Live*), the changed protagonist shifting the time span that is covered, as well. However, the structure remains the same: a search. As H.D. puts it, 'Madrigal is a story, a novel in historical time. It is the eternal story of the search. The mythical or religious love-story continues through all the writing.'¹³⁶ These *romans à clef*, *Paint it Today*, *Asphodel*, *HERmione* and *Bid Me to Live* (*A Madrigal*), become a testament to her search for ways to deconstruct Western binary thinking and the norms with which it is associated.

H.D.'s authorial choice in *HERmione*, a novel signed Helga Doorn and which gives an account of Hermione's adolescence, will illustrate my point.¹³⁷ H.D., Helga Doorn and Hermione – they are all different, yet they are never completely devoid of each other. Whilst H.D. creates the other, she also erases the other. The other is simultaneously called forth through and displaced by that language out of which it is constructed. Like a pregnant body which is not wholly other but at the same time not entirely oneself, H.D. was all, yet neither. H.D. and her surrogates subtly epitomise the palimpsestic parchment they are recording: singular yet multiple inscriptions. H.D. transgresses corporeal boundaries and opens up a space of multiple identities, wherein H.D. becomes all and none. This is exactly the place that Kristeva defines as 'Chora': the only place

¹³⁴Ibid., p.166.

¹³⁵H.D., as Susan Stanford Friedman puts forward, 'did not identify the novels of the *Madrigal Cycle* by name'. In autobiographical notes she, however, named '*Paint it Today*, *Asphodel*, *Madrigal*, and a two-or three-story sequence that she later destroyed as part of the 'novel' about the war period'. See, Susan Stanford Friedman, *Penelope's Web*, p. 385. Because of how H.D. used the term 'madrigal', Susan Stanford Friedman preferred not to include *HERmione* in the *Madrigal Cycle*. See Friedman, *Penelope's Web*, p.385. I, however, consider that since *Asphodel* continues where *HERmione* stops and acts as a sequel to *HERmione*, it should be considered as being within the cycle. Rachel Blau DuPlessis also considers *HERmione* to be within the cycle, See DuPlessis, *H.D.: The Career of That Struggle*, p.141. In a letter to Bryher in 1949, H.D. herself described *Asphodel* as 'a continuation of *HERmione*'. For the unpublished letter to Bryher, written from Lausanne and dated 18 April 1949, see Robert Spoo, 'H.D.'s Dating Of *Asphodel*: A Reassessment' in *H.D. Newsletter*, Vol. 4.2. (1991), pp.31–40 (p.34). But, regarding *HERmione*'s plot, which is not about the First World War, it can be challenging to fit it to the framework of a war-novel structure of other madrigal novels. However, as I will not only discuss the First World War but many 'wars' that H.D. went through, *HERmione* perfectly fits within the framework of this thesis.

¹³⁶H.D., 'H.D. By Delia Alton', p.180.

¹³⁷It is important to note that H.D. kept her initials when writing poetry, but she constantly changed her name whilst writing her prose.

where you and I merge, the womb where the baby is merged with the (m)other, and it is impossible to distinguish between the two. They are one, the same, but two and different. ‘To be inside and outside a position at the same *time* – to occupy a territory whilst loitering sceptically on the boundary’, as Terry Eagleton argues, ‘is often where the most intensely creative ideas stem from. It is a resourceful place to be, if not always a painless one.’¹³⁸

This does, however, contradict the Western binary of self and other, because present and past, self and other, can never merge. You and I can never merge, either. Where you start I finish, skin keeps us apart from others, it ‘meditates’ the relationship between internal and external, or inside and outside.¹³⁹ It is through [...] painful encounters between this body and other objects, including other bodies, that ‘surfaces’ are felt as ‘being there’ in the first place.¹⁴⁰ These strategies, in a sense, parallel a Moravian wound, ‘The wound functions as a trace of where the surface of another entity (however imaginary) has impressed upon the body, an impression that is felt and seen as the violence of negation.’¹⁴¹ By rupturing the skin of the sheet through erasure, scratching, H.D. negates the other. This skin and writing connection becomes clearer in *The Gift*, wherein she delineates secret parchments: ‘they were not papers exactly, it was a long scroll, it might have been parchment or very thin deer-skin, treated with some sort of oil or varnish. Even then, Christian could not be sure if or if not, the writing and the picture-writing might not vanish under his very eyes, as the scroll had been wound tight ever since it had been flung[...]’ (G., p.161).

H.D.’s palimpsestic textual body, which is enriched with other writing strategies, all promoting another dimension or opening up other possible interpretations, creates depths of creative and productive possibilities. As Derrida explains in *Positions*, not to reside within the closed field of binary oppositions, ‘we must proceed using a double gesture, according to a unity that is both systematic and in and of itself multiple, a double writing, that is, a writing that is and of itself multiple[...]’.¹⁴² The palimpsest, a ‘multiple referent’, is discernible in every inch of H.D.’s writing – linguistic, lexical,

¹³⁸Terry Eagleton, *After Theory* (New York: Basic Books, 2003), p.40.

¹³⁹Ahmed, p.24.

¹⁴⁰Ibid.

¹⁴¹Ibid., p.27.

¹⁴²Jacques Derrida, *Positions*, trans. by Alan Bass (Chicago: University of Chicago Press, 1981), p.41.

textual, historical and semantic. To illustrate H.D.'s multiple referents on multiple levels, I will analyse some of her symbolic use. In *HERmione*, H.D. tells her reader that 'in Pennsylvania, it had never occurred to people to paint green on green' (*HER*, p.6), or she felt 'like a star invisible in the daylight', but later, in *The Gift*, she talks about Morning Star.

Morning Star was the soul God gave the church and the church did not recognize Morning Star, even though the *morning stars sang together*. But they didn't. The morning stars didn't sing together, she said; she said, 'Shooting Star, Shooting Star, forgive us.' (*G.*, p.173)

Painting 'green on green' or seeing the 'Morning Star' is challenging as long as we continue to look from our accustomed viewpoints. To appreciate these layered elements, which are the same yet different, one should break from the Western binary thinking. The visual imagery makes it impossible to see, for the Western understanding is based on privileging of the visual.¹⁴³ However, other cultures, as Oyèrónké Oyěwùmí discusses, may privilege other senses.¹⁴⁴ So, instead of attempting to view, we should try to reach the unseen through other senses such as hearing, tasting, smelling or feeling.

'H.D.'s poetic forms', as Benstock argues, "'unhinge' any forged alliance between signifier and signified, opening and unsettling the image construct and realigning the relationship between subject and object, form and content."¹⁴⁵ This palimpsestic approach crystallises H.D.'s writing. Through her use of name play, H.D. strengthens the idea of fluidity, inter-textuality and circularity. I would class her obsession with her authorial and protagonist names as the first level. By adopting the name 'Hermione' for her protagonist, H.D. evokes a range of her feelings and thoughts. This name choice reminds the reader of Helen's abandoned daughter, Hermione, and of Shakespeare's Hermione, mother of Perdita, a frozen queen who is unfairly banished by her husband in *The Winter's Tale*. 'Hermione', being both daughter of Helen and mother of Perdita, perfectly fuses mother and daughter into a single word. Further, it might also recall 'Hermaphroditus', who united the qualities of male and female: a symbol of androgyny

¹⁴³Oyèrónké Oyěwùmí, *The Invention of Women: Making an African Sense of Western Gender Discourses* (Minneapolis: University of Minnesota Press, 1997), p.2. She further indicated that the term world view, which is used in the West, sums up the cultural logic of society.

¹⁴⁴*Ibid.*, p.3.

¹⁴⁵Shari Benstock, *Women of the Left Bank, Paris, 1900–1940* (Austin: University of Texas Press, 1999), p.358.

and the phallic mother.¹⁴⁶ Thanks to the word's palimpsestic features, H.D. manages to transgress borders. Not only on the lexical level, but through her unruly, cyclical style, she also contradicts the norms of literary language.

I know her. I know her. Her. I am Her. She is Her.
Knowing her, I know Her. She is some *amplification of myself like amoeba* giving birth, by breaking off to *amoeba*. I am sort of mother, a sort of sister to Her.
I will not have her hurt. I will not have Her hurt. She is Her. I am Her. Her is Fayne. Fayne is Her. I will not let them hurt. (*HER*. pp.158, 181, *emphasis added*)

Through her disruptive language and oscillating use of 'her', being at the same time both object and subject, H.D. abolishes the fundamental distinction between subject and object. Building his argument on Susan Stanford Friedman and Rachel Blau DuPlessis, Travis puts forward the idea that the 'syntactical disruption' which occurs in the 'recurring phrase, 'I am Her' generates a 'proliferation of meanings.'¹⁴⁷ H.D. conveys the fusion of two selves into one, refusing to split them. Whilst 'Her' stands for Her it also stands for Fayne. Their images are amalgamated into one single reflection. This is further supported by the image of 'amoeba', a unicellular organism that does not have a definite shape. Through projecting herself onto Frances, H.D. gets lost in a kind of fusion. There is no longer a distinction between her and Frances. It is like a return to the womb, to a state where the boundary between object and subject gets lost.¹⁴⁸

This name play reaches the second metaphorical stage in *The Gift*, where H.D. continuously changes names with Mamalie and she is interconnected with other female relatives in her family, as I discussed in the *roman à clef* part. This name play also has

¹⁴⁶Oskar Seyffert, *Dictionary of Classical Antiquities, Mythology, Religion, Literature and Art* (Cambridge: Cambridge University Press, 2009), p.286.

¹⁴⁷S. Travis, 'A Crack in the Ice: Subjectivity and the Mirror in H.D.'s *HER*', *Sagetrieb*, 6.1 (1987), 123–140 (p.126).

¹⁴⁸This also recalls Kristeva's discussion of incest. Kristeva argues that incest happens when there is a 'meeting with the other, the first other, the mother'; it occurs when there is no longer a linguistic/ physical boundary between 'I' and 'Other'. This incest within language destroys the integrity of the body's borders, making it penetrable and porous. And it disturbs rational boundaries, particularly in Western binary thinking. Moravians experienced a similar kind of 'incest' through the wounds of Christ. As previously discussed, the wounds of Christ, standing both for death and birth, did not respect the integrity of the body's borders and this made it penetrable for worshipers. Worshipers experience oneness with Christ through the penetrable wounds which defy the boundary between the 'I' of a Moravian subject and Christ. See Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), p.134, 191.

strong connections to her Moravian roots. The name play adopts a very spiritual level when H.D. binds herself to spiritual Anna von Pahlen and records that the name-changing ceremony is a secret Moravian plan with a core gift to end all world atrocities. H.D. fathoms the spiritual dimension of names and tells the reader how an exchange of names might be turned into a spell to end worldwide calamities:

There was something very important about exchanging names because the inner band of Indians believed the name a person had, was somehow another part of him, like a ghost or shadow and Anna von Pahlen was to have the name of Paxnous' wife, who was Morning Star in English but she had the Indian words for it, written with notes of music to show exactly how it sounded. (G., p.163)

Morning Star was not really the ordinary name of Paxnous' wife but her special inner-name, and Paxnous' wife was to be called by another name, too. Anna said one of her many names in Europe was Angelica; she had a long name, Anna Angelica and a lot more, and as they called her, ordinary, Anna, she would give Paxnous' wife the name Angelica, in exchange for Morning Star [...] I said, for now I understand I had another name; now I was Agnes, now I would really be Agnes and Aunt Aggie's name was Agnes Angelica, so perhaps they had named her Angelica because of Anna von Pahlen, then I would be part of Anna von Pahlen, too, and I would be part of the ceremony at *Wunden Eiland* and I would be Morning Star along with Anna. (G., pp.163–164)

As previously discussed, *the Sifting time* was a time of persecution for the Moravian sect due to their perverse gender-changing ceremony. In *The Gift*, what H.D. records, however, is not the controversial gender-changing ceremony, but rather a spiritual name-changing ceremony. With altered ceremonies, she builds a new vocabulary to assert female spirituality, thus creating new possibilities for a discourse on the female gift of bonding. For H.D., the spirit of the gift, as Morris argues, is embodied in women: 'its bonding into kinship, its life sustaining mutuality, and its generative power.'¹⁴⁹ Morris then lists the features of the gift economy: it is alive, mobile, binds those through whom it passes, it demands a labour of gratitude or creativity, and it follows the injunctions to give, receive and reciprocate.¹⁵⁰ On a parallel track, the exchange-name

¹⁴⁹Adelaide Morris, 'A Relay of Power and of Peace: HD and the Spirit of *The Gift*', *Contemporary literature*, 27.4 (1986), 493–524 (p.522).

¹⁵⁰*Ibid.*, p.493.

ceremony is a sacred ceremony because it focuses on women's gift of bonding. Rewriting the ancient patriarchal tradition of the exchange of women as commodities from a spiritual aspect refashions women's contact with society. Helene Deutsch's argument, whose line of thought would be later supported by Kristeva and Irigaray, postulates that women 'can ... make enormous contributions in the social, artistic, and scientific fields by drawing indirectly upon the active aspirations of motherhood and the emotional warmth of motherliness.'¹⁵¹

Scrapbook

H.D.'s fascination with palimpsest can be further analysed through considering the ways in which H.D.'s collage technique contributed to her palimpsest writing. H.D.'s scrapbook, which mainly depends on a collage technique, is a good starting point to sense the dynamics of this form.¹⁵² What H.D. achieved textually in her prose-writing she achieved visually in her scrapbook, which was assembled over the course of many years.¹⁵³ Though most of this visual book is filled with images of herself and of women that are very significant in her life, such as her daughter and Bryher, as well as some male figures, the first page of the scrapbook, with the first photomontage, bears Kenneth MacPherson's pencilled inscription confirming his intuition: 'made by Kenneth.'¹⁵⁴ This internal evidence, as Collecott suggests, indicates 'that MacPherson composed these images during the time of his closest intimacy with H.D. and Bryher.'¹⁵⁵ Since the first spread of the scrapbook bears that inscription rather than the cover page, it confuses the viewer as to whether only the first composition was produced by MacPherson or the whole scrapbook. But scrapbooks, by their very nature, might bring up the question of joint authorship. In a scrapbook, like the collage paintings of Picasso, the real creator or authorship is in abeyance. Who is the real creator, the one who took the actual photographs? The one who accumulated all the materials? Or those who posed for the photographs? This parallels my *roman à clef*

¹⁵¹Heather Ingman, *Women's Fiction Between the Wars: Mothers, Daughters and Writing* (Edinburgh: Edinburgh University Press, 1998), p.24.

¹⁵²See H.D., *Scrapbook*, in Beinecke Rare Book and Manuscript Library
<<http://brbl-dl.library.yale.edu/vufind/Record/3472699>> [accessed 16 May 2016]

¹⁵³It is important to note that H.D. was not the only one interested in keeping scrapbooks, her friend from Bryn Mawr, Mariane Moore was also an avid fan of keeping scrapbooks.

¹⁵⁴Diana Collecott, 'Images at the Crossroads', in *Signets: Reading H.D.*, ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990), pp.155–181 (p.157).

¹⁵⁵*Ibid.*, pp.157–158.

discussion where the author and H.D. are intertwined and create each other whilst simultaneously erasing each other. H.D.'s scrapbook was a joint venture, and as with other modern collaborative projects (*The Waste Land* being an obvious example), it is difficult to ascertain precisely what work belongs to which writer (or, indeed, whether this is always even a productive question to ask).

The scrapbook tells H.D.'s story through photographs assembled from shreds of old family pictures, postcards and clippings from newspapers. The photographs range from the 1920s to the 1930s, whilst most of the images, as Collecott suggests, were produced from 1927 to 1928.¹⁵⁶ In a quest tackled in parallel with her prose writing, 1927 was the year when she worked hardest to repair the damage she had inflicted on her mother imago. It was in 1927 that H.D.'s mother died and in the same year she wrote *HERmione*, a *roman à clef*, which I would identify as addressing reparative aspects. And H.D. never intended to publish any of these works.¹⁵⁷ This also recalls Klein's toddler, who wanted to repair the damage, after reflecting on his/her aggressive instinct, by cutting and reassembling their mother's body.

Klein always welcomed toddlers in her consulting room, where she gave them a pair of scissors, paper and pencils, along with wooden toys.¹⁵⁸ The child's reaction to these objects and handling of them would be a key for decoding the child's unconscious world.

An important impetus towards aggression derives from the need to save the object by tearing out or cutting out something bad it is felt to contain. This mechanism is very important in the understanding of delinquency. To give an instance from my observations: a little boy of four, whose mother was pregnant, felt great anxiety about her pregnancy. Although he was looking forward to the baby, he was also very jealous of it and, I believe, afraid that it was something bad inside his mother because she was often unwell during her pregnancy. He repeatedly cut the sheets on his bed, the covering of a screen, his own pyjamas; and nothing could stop him from doing this except the removal of all scissors from his reach. It was clear that these attacks were meant to be made partly on

¹⁵⁶*Ibid.*, p.158. The latest material is a scrapbook that dates from 1930–1, p.177.

¹⁵⁷Collecott notes that 'H.D.'s scrapbook was never intended to be seen outside an intimate circle.' See Collecott, p.173.

¹⁵⁸Spillius, p.25

himself, containing the mother with the baby, and partly in order to save his mother from the bad and dangerous baby she, in his mind, contained. With this child the link between these destructive actions and his mother's pregnancy was quite clear; but with many children whose mother is not pregnant the need to cut up things also arises. I would not doubt that though other anxieties may also enter, the intense need to look into the mother's body and to remove out of it potential babies or the bad penis is always operative, even when the mother is not pregnant.¹⁵⁹

In parallel with Klein's infant who cuts the mother's body into pieces in order to reconstruct her according to their wishes, within the cutting, assembling and pasting traits of a scrapbook lurks aggressivity embedded within the 'art work'. This further recalls the palimpsest's 'erasing' 'scraping', obliterating and re-inserting features which H.D. attempted to recreate in her writing by employing both collage and montage techniques.

Similar to the collage technique, the images in the scrapbook, H.D.'s family, friends' portraits and her own photographs are cut from their original backgrounds and placed into new backgrounds created from clippings of postcards depicting Greek sculptures, friezes and monuments. These assembled images suggest a new complicated matrix of ideas that give further insights into H.D.'s palimpsest narrative strategy. Through her collages in the scrapbook, H.D. links herself to mythical characters whose tales embody the similar struggles she faced. 'Greece, Greece, people, faces. Egypt ... Face upon face, impression upon impression and all of modernity was the jellified and sickly substance of a collection of old colourless photographic negatives through which gleamed the reality, the truth of the blue temples of Thebes, of the white colonnades of Samos...'¹⁶⁰ To illustrate the point, I will analyse one of the spreads of the scrapbook wherein a souvenir card that depicts Athena, Herakles and Athlas with the Apples of the Hesperides is amalgamated with a nude photograph of H.D.¹⁶¹

¹⁵⁹Melanie Klein, *Narrative of A Child Analysis: The Conduct of the Psycho-Analysis of Children as Seen in the Treatment of a Ten-year-old Boy* (London: Vintage, 1998), pp.304–305.

¹⁶⁰H.D., *Palimpsest* (Illinois: Southern Illinois University Press, 1968), pp.155–157.

¹⁶¹See the 'Image Two' in Appendix. H.D. highlights the significance of Greek myths for her writing. Those stories, she writes, 'are my foundation or background, Pandora, Midas, the Gorgon-head – that particular story of Perseus and the guardian, Athene.' See H.D., *Tribute to Freud*, p.187.

The picture card has been cut into two, like a jigsaw, and the two pieces have been detached in such a manner that the cut has created a chasm wherein H.D. falls. This is the chasm where H.D.'s other female figurines will fall, becoming mythical allusions in an ancient text and searching for themselves in an ancient mystery. The photograph featuring H.D. nude, at the border of land and sea, links ancient bas-relief with modern photography. These exceptional photographs of H.D., taken among the trees and rocks of the Californian High Sierra, were taken by Bryher herself.¹⁶² Devoid of male gaze, the two women each become object and subject of their art simultaneously. Whilst the nude female body can be interpreted as H.D. being an Oread or Rock nymph,¹⁶³ or seen as 'phallising of the female body', this also has 'the effect of aesthetising woman's nakedness and rendering it sexually ambiguous by placing it in the context of Greek male nudity.'¹⁶⁴

Through the act of glueing, H.D. creates a time frame that can flow in both directions. Through the rocky surroundings within H.D.'s photo, H.D. becomes part of the bas-relief, as if they were always connected. Whilst pinning down the images' *exact* meaning is impossible, analysing this assembled spread first separately, then in sequence, will help to open up the depths of H.D.'s palimpsestic mind which layers her own present with the classical past. She inserts herself into the past as a Greek goddess/nude statue, through the scrapbook which seems like a form of palimpsestic layering. On the first level, a photographic image, as Collecott cites Jean-Louis Swiners, is 'a means of saying something,'¹⁶⁵ and it was a form of communication between H.D. and her circle.¹⁶⁶

H.D.'s photograph is literally framed within a clipping from a museum postcard which reads 'Metope of Zeus Temple Apples of the Hesperides'. The metope, depicting Athena, Heracles and Atlas, represents one of the Twelve Labours that Heracles needed to complete to be purified from his sins. For his eleventh labour, Heracles has to fetch 'the Apples of the Hesperides' from the garden of immortality, which belonged to

¹⁶²Collecott, p.174.

¹⁶³Ibid., p.159.

¹⁶⁴Ibid., p.171.

¹⁶⁵Ibid., p.156.

¹⁶⁶Ibid.

Mother Hera.¹⁶⁷ Atlas, who is supposed to hold the sky and heaven, agrees to bring the apples on behalf of Heracles. Meanwhilst, Heracles holds Atlas's burden with the help of Athena. Once Heracles has the apples, he presents them to Eurystheus; however, since apples belong to the garden of immortality, they have to be returned. Athena, a surrogate of the protective mother, returns the apples to their original place. Even if Hera is not present in the metope, she is the invisible motif within the story, making Heracles complete all these labours. The enmity of Hera and Heracles is indeed Hera's displaced hostility towards Zeus. 'Hera was the Mother of the Gods, even of the Olympian gods, to whom she gave the ambrosia of eternal life. Hellenic writers', as Barbara Walker argues, 'tried to make her subordinate to Zeus[...].'¹⁶⁸ Hera poured all her displaced anger onto Heracles and wanted to kill him on many occasions; however, persuaded by Athena, protector of Heracles, Hera still agreed to suckle Heracles when he was a baby. Since he nursed so vigorously, he hurt the goddess and she cast him from her.¹⁶⁹ This mother/ child account is reminiscent of Klein's good (Athena) and bad (Hera) breast theory, which I will elaborate further in Chapter Five.

By incorporating herself within the metope, H.D. projects herself further into the more distant past. She either becomes Athena (good mother), representative of wisdom and war, who returns the apples to their sacred place, or Hera (bad mother), goddess of marriage and childbirth, in the garden of Hesperides. Does H.D. project herself as the former or the latter or a combination of both? She stands at a crossroads, unable to choose. Both Hera and Athena populate H.D.'s writing, such as *Asphodel* and *Tribute to Freud*, respectively. *Asphodel*, wherein H.D. becomes 'a nereid, a nymph, a cold and icy star', recalls Hera. Hera, as Barbara Walker notes, sometimes takes the form of Hespera, the Evening Star (Venus).¹⁷⁰ In *Tribute to Freud*, H.D. writes about Freud's opinion of Athena: "She is perfect", he said, 'only she has lost her spear.'¹⁷¹

¹⁶⁷As penance for his crime, murdering his son and wife, Heracles went into exile and was forced to serve Eurystheus, Hera's accomplice, for whom he performed the Twelve Labours; Collecott, p.172; See Luke Roman and Monica Roman, *Encyclopaedia of Greek and Roman Mythology* (New York: Infobase Publishing, 2010), pp.208–211, p.233.

¹⁶⁸Barbara G. Walker, *The Woman's Encyclopaedia of Myths and Secrets* (San Francisco: Harper and Row, 1983), p.392.

¹⁶⁹Roman, p.209.

¹⁷⁰Walker, p.399.

¹⁷¹H.D., *Tribute to Freud*, p.69.

...he meant not only that the little bronze statue was a perfect symbol, made in man's image (in woman's, as it happened), to be venerated as a projection of abstract thought, Pallas Athené, born without human or even without divine mother, sprung full-armed from the head of her father, our-father, Zeus, Theus, or God...¹⁷²

Freud's estimation of Athena as perfect, through a Kleinian lens, can be read as boys' envy of the procreative power of the mother.¹⁷³ Rather than a 'womb-child of Métis', Athena becomes Zeus's brain-child.'¹⁷⁴ So, she annihilates the male fear of female procreativity.

At the nexus of mythological imagery, the scrapbook allows H.D. to reconstruct herself anew, both artistically and therapeutically. In immersing herself within mythology, first deconstructed and reassembled, H.D. attempts to break the illusion of reality. The primary impact of this collage on the viewer is to make them assume that the inserted photographs of H.D., like the metope of Zeus Temple's picture surrounding her, were taken in Greece. However, these pictures, as Collecott notes, were shot in California and later reunited with the moment from Greece.¹⁷⁵ The photographs' setting change from Greece, California to Cornwall; however, they always conflate at the junction of earth and sea, sacred and profane.¹⁷⁶ And, they foreshadow H.D.'s lines in Trilogy: 'we are at the crossroads,/ the tide is turning.'¹⁷⁷ At the crossroads, H.D. becomes both Athena, the brain child, and Hera, jealous, vengeful wife, equal of Zeus, simultaneously.

H.D.'s scrapbook is pictorial story-telling of what she also narrates in her writing. In her writings, she superimposes mythical references, lines from poems and allusions to historical characters. With this technique, H.D. not only creates a text which blooms into multiple readings but also transposes one of the main *roman à clef* features, its status as a scandal sheet, into a modernist revenge story. H.D. evokes the story she wants to explain through her juxtaposed images which bring to mind an untold one. In similar vein to the decomposition and reassembling of Greek myth in her scrapbook, in

¹⁷²Ibid., p.70.

¹⁷³Lax, p.118.

¹⁷⁴Beth J. Seelig, 'The Rape of Medusa in The Temple of Athena: Aspects of Triangulation in The Girl', *The International Journal of Psychoanalysis*, 83.4 (2002), 895–911 (p.907).

¹⁷⁵Collecott, p.163.

¹⁷⁶Ibid., pp.158-159.

¹⁷⁷Ibid., p.158.

HERmione, H.D. rewrites Swinburne's *Itylus*, a poem which itself is a rewriting of the Procne/ Philomela myth, telling a rape story. Laity reads H.D.'s excessive quotation in *Asphodel*, *Paint it Today* and *HERmione*, from Swinburne, as her desire to write about her lesbian love and attribute androgyny to Frances. Whilst this is one of the main reasons for her rewriting, a link woven into her life, the allusions to this myth, and other sequences concerning Pound in *HERmione*, add another dimension and make Pound seem like a rapist rather than a lover. Though we can never know what really happened between them, this rewriting can seem nasty (and passive-aggressive), but it is also creative for her – a way of working through difficult material from her past.

Whilst leading the reader to the myth of Procne and Philomela, H.D. depicts different scenes in a stream-of-consciousness technique. The palimpsestic layering of these scenes works in conjunction with the other, therefore they alter the way they perform and are perceived. When read in sequence, these unrelated ideas create an effect in the reader's mind that would not be possible if done otherwise. Section five of *HERmione* starts with H.D.'s indication that symbolic representations are not what they appear to be. 'Oh Hermione. Oh my dear, *dear* child. Eugenia saying my dear, dear child didn't mean that she was dear, didn't mean that she was a child' (*HER*, p.77). The immediate link between signifier and signified becomes more tenuous when Hermione pinpoints the meaningless of being called Gart (*HER*, p.78). Then, the scene moves to a completely different point and we see her mother asking 'how can you stand George Lowndes?' (*HER*, p.79). This is immediately followed by her father's egocentric request to have the light concentrated in a corner: 'He works better if I'm sitting in the dark' (*HER*, p.79). Whilst Hermione does not get back at her mother with how she stands her husband, the following image shows Hermione's desire to kill her mother: 'You never listen to what I say, mama. Your throat looks so pretty coming out of that ruffle ... like a moon flower' (*HER*, p.80). Immediately after this allusion, Eugenia suggests that Hermione should write: 'you say such pretty, odd things. You ought to go on writing' (*HER*, p.80). This leads on to confusion, 'you have no midwife power' but a 'Demeter hand', Eugenia, moving through it powerless, all-powerful ... one should sing hymns of worship to her, powerful, powerless, all-powerful ... and what am I between them (*HER*, p.81)? Hermione then tells Eugenia about the girl she met at the party, but she does not remember her name: 'I don't know what her name is [...] Her name is *Itylus*' (*HER*, p.81).

To make the connection between discontinuous narrative segments, we should ask: how might Eugenia's opposition to George and the power of the father to subordinate the mother contribute to Hermione's matricidal feelings? Her mother is depicted as having 'no midwife power', but also linked to Demeter. Mother is also associated with writing. Will Mother's power and powerlessness parallel the name of 'Itylus'? The first person to indicate that George is not the right person for Hermione is her mother. But simultaneously her mother complies with the self-centred wishes of her husband, without complaint. This leads Hermione to a burst of anger, for which she blames her mother's self-denial. On the other hand, her mother becomes the person connecting her to writing. How can she become so powerful and powerless simultaneously? Within all this swinging, H.D. finishes the part by calling Frances *Itylus*.

To capture the painful irony that H.D. pinpoints, it will be helpful to have a short synopsis of the myth she is referring to. The myth of Procne and Philomela is set in Thrace. Following her marriage to Tereus, the King of Thrace, Procne, Princess of Athens, feels very lonely and begs her husband to bring her beloved sister to see her. Accepting his wife's request, Tereus travels to Athens. Upon seeing Philomela, Tereus develops a sudden passion for her. When their voyage ends, Tereus drags Philomela to a hut in the woods to rape her. Philomela shouts 'I will shrug off shame and tell everyone what you have done [...] if I'm shut up in these woods with my story and move even the rocks to piety.' To prevent Philomela telling the world what he has done, he cuts out her tongue and rapes her again. Left imprisoned in the hut, Philomela, undeterred, starts to weave 'purple signs' on a tapestry. When her woven story reaches her sister, 'grief seals her mouth, and her tongue cannot find words indignant enough'. She, however, makes a plan to bring her sister back to the palace to take revenge on her husband. Ready for any crime, Procne sees her son, Itys, and says, 'Ah, how much you look like your father.' This similarity leads Procne to serve her son as dinner to Tereus and make him 'stuff his belly with his own flesh and blood'. When Tereus asks for his son, Procne replies 'you have him inside'. As Tereus again asks for his son, Philomela enters and throws the 'head of Itys into his father's face'. When Tereus attempts to kill them,

Procne and Philomela flee to the woods where the gods transform all three of them into birds; a hoopoe, a swallow and a nightingale, respectively.¹⁷⁸

During their early intimate days, H.D. and Frances, as Cassandra Laity notes, identified themselves with the sister-bond between Procne and Philomela, and they read Swinburne's 'Itylus' enthusiastically to each other. Their interconnection was such that the refrain of the poem, 'sister, my sister, O fleet, sweet swallow', 'became their ode to lesbian love.'¹⁷⁹ However, their fusion was damaged when Pound had an affair with Frances. This betrayal would lead H.D. to suffer another breakdown, from which she would recover through the words of Frances and her mother. These references reveal that H.D. embroiders her revenge story in her tapestry, just as tongue-cut Philomela wove 'purple signs' to send to her sister, Procne.¹⁸⁰ Philomela loses her voice to male power;¹⁸¹ however, 'her voice is restored through art.'¹⁸² A passive time-consuming domestic craft becomes for Philomela 'a new means of resistance,'¹⁸³ like the passive aesthetics of *roman à clef* and palimpsest, and helps her to communicate herself, her speechlessness, her misery and her rage.¹⁸⁴

What motivates Hermione to write is her mother and Fayne, rather than George; the female bond enables her to articulate what the symbolic world denies. Hermione, however, identifies Fayne with Itylus, the slain child.¹⁸⁵ If Hermione's mother represents the sacrifice of patriarchy, then the child becomes the sacrifice of matriarchy.

¹⁷⁸Ovid, 'Book 6: Procne and Philomela', in *Metamorphoses*, trans. by Stanley Lombardo (Indianapolis: Hackett Publishing Company, 2010), pp.161–169.

¹⁷⁹Cassandra Laity, 'Introduction', in *Paint it Today* (New York: New York University Press, 1992), pp.xvii–xliii (p.xxvii).

¹⁸⁰This is also the myth in the opening lines of 'The Game of Chess', section 11 in *The Waste Land*.

¹⁸¹H.D. refers to women being silenced on many accounts, such as in *Asphodel* when she compares Joan of Arc to 'Six Swans' and 'Little Mermaid'. H.D. writes 'It was only a story like the Seven Sisters or was it the Seven Brothers turning into Swans; it was only a story like the little Mermaid who wanted feet. O God, God and she died for it wanting feet. O God don't you see, it was something real that happened' (A. p.8).

¹⁸²Geoffrey Hartman, 'The Voice of the Shuttle: Literature from the Point of View of Literature', in *Beyond Formalism: Literary Essays 1958–1970* (New Haven: Yale University Press, 1970) pp.337–55 (p.351).

¹⁸³Patricia Klindienst Joplin, 'The Voice of the Shuttle is Ours', *Stanford Literature Review*, 1 (1984), 25–53 (p.26).

¹⁸⁴Kathryn Sullivan Kruger, *Weaving the Word: The Metaphorics of Weaving and Female Textual Production* (London: Associated University Presses, 2001), p.62.

¹⁸⁵A reading of Fayne being the slain child can be as follows: to speak from a masculine position Hermione needs Fayne to be her muse. So, Fayne becomes both a swallow to whom Hermione sings her songs and also Itylus, whom she needs to slay to be an artist.

Hermione's father needed to sacrifice his wife to become more powerful, Procne needed to sacrifice her child to get revenge and be free. By rewriting this story in her novel, H.D. portrays the dynamics behind these two opposing poles and reveals that adopting one instead of the other does not change the outcome.

H.D., in a sense, allots Tereus' role of rapist to George (Pound) and takes revenge for Frances. Whereas Procne uses her son, H.D. uses her writing, a source of power that she associates with Pound himself; in a sense, she was introduced to her writing by him. H.D. reinforces this interpretation of rape throughout her narration:

Sound of chiffon ribbing and the twist and turn of Hermione under the stalwart thin torso of George Lowndes. Now more than a darkened *ceiling*. The *ceiling* came down, down. The *ceiling* became black, in a moment it would crush down, crushing Her and George Lowndes under a black metallic shutter. The *ceiling* was a sort of movable shutter like some horrible *torture* thing out of Poe's tales, the *wall* that came close out of Poe's tales was coming close, the *wall* was coming close. *Doors* were no more in *walls*, the *curtains* were no more curtains. *Walls* were coming close to suffocate, to crush her ... 'You've torn this chiffon sleeve thing horribly.' (*HER*, p.173, *emphasis added*)

Pound/H.D./Frances, Procne/Philomena/Tereus' relation, Poe tales and domestic borders; all this superimposed information creates the dynamic through which H.D. manages to portray the 'unspeakable', the power of a healing discourse embedded in the untold, not present in the symbolic register. H.D. takes her revenge on Pound by showing intimate and vicious details of their relationship, in which she shows him as both a violent, perhaps rapist-like, lover and small, puny and powerless. On the one hand, H.D.'s use of nightmare-like imagery (and, importantly, Poe) makes the scene Gothic – a violent and destructive rape scene. On the other hand, this extract also reflects that Pound's love is a devouring material love rather than the enhancing 'spiritual love' that Hermione experienced with Fayne. In the Moravian cult, love is a sacred thing. 'For H.D., the sexual act was never an act of simple pleasure, an expression of the joy of life. It was an act of worship, part of a religion that, at this point

in her life, harked back to the ancient Greeks, just as for Lawrence true sexuality looked forward to a kind of New Jerusalem, to Rananim.¹⁸⁶

H.D.'s narration pans across/ tilts the domestic borders, walls, ceiling, curtains and doors, and portrays adjacent shots that produce something like a Kleinian destructive scene that we find in her account of the maternal body. Klein 'drew the conclusion that symbolism is the foundation of all sublimation and of every talent, since it is by way of symbolic equation that things, activities and interests become the subject of libidinal phantasies.'¹⁸⁷ 'Since the child desires to destroy the organs (penis, vagina, breasts) which stand for objects, he develops a dread of the latter. This anxiety contributes to make him equate the organs in question with other things; owing to this equation, these in their turn become objects of anxiety.'¹⁸⁸ Hence, with Hermione's equating of domestic borders with the maternal body, and George trying to trespass on her own intimate border, this arouses the object of anxiety. When these layers are read in sequence, as H.D. intended, they acquire new meanings and open up complex interconnected interpretations. One of these interpretations is that H.D.'s relation to Pound suffocates her to such an extent that, as Sarah Anderson puts it, 'their sex feels like rape.'¹⁸⁹

On a second more buried level, the attack on the mother happens because H.D. imagines Hermione as an all-powerful mother, whom George needs to destroy, made weak to assert his power. This reading of destroying the all-powerful mother becomes more prominent in *Paint it Today*, where the holy setting is destroyed by an oracle.

When she was nineteen, she had parted with the youth, having gained nothing from him but a feeling that someone had tampered with an oracle, had banged on a temple door, had dragged out small curious, sacred ornaments, had not understood their inner meaning, yet with a slight sense of their outer value, their perfect tint and carving, had not stolen them, but left them perhaps

¹⁸⁶Firchow, p.75.

¹⁸⁷Melanie Klein, 'The Importance of Symbol Formation in the Development of the Ego', in *Love, Guilt and Reparation and Other Works 1921–1945* (London: Virago Press, 1988), pp. 219–232 (p.220).

¹⁸⁸Klein, 'The importance of Symbol Formation', p.220.

¹⁸⁹Sarah Anderson, *Readings of Trauma, Madness, and the Body* (New York, Palgrave Macmillan, 2012), p. 43.

worse, exposed by the roadside, reft from shelter and their
 holy setting. (*PIT*, p. 7)

This powerful passage, wherein H.D. fantasises about herself being a holy space, a temple, a cathedral accounts for H.D.'s positing herself as an all-powerful mother. A Kleinian reading of this passage suggests that a child might want to devour the mother and take all the precious elements that the mother has inside her: penis, breast and babies. Depriving the mother of all these precious elements is what the child wants because he desires the mother to belong to nobody else, such as father and siblings, only himself. So, patriarchal discourse would mostly leave women deprived of their precious elements, which they envy but cannot possess.

Towards the end of *HERmione*, H.D. records another scene with George. In this scene, H.D. manages, through repeating and working through, to transform what she perceives as an object of ridicule into an object of liberty. H.D. notes: 'Thrown on the wide couch, she had no thought but 'The *flames* leap higher and do odd pointed things, make points like a *harlequin's cap*, like the *Phrygian cap* of Paris ... Now George had put the lamp out' (*HER*, p.173, *emphasis added*).¹⁹⁰ Intimate moments with George make H.D. envision flames becoming larger and smaller in her imagination. First, she associates the flames, caused by George, with a *harlequin's cap*, an object of fear and ridicule. George degrades Hermione's social statue, a betrayed, abandoned girl in Pennsylvania, where University ladies will talk about her (*HER*, p.94). But understanding the reasons for the degradation becomes H.D.'s freedom. And so the *harlequin's cap* leads to an association with the *Phrygian cap*, which is a symbol of liberty. Once again, through playful repetition, H.D. manages to reconstruct a powerful self. In this chapter I have shown the way that H.D. employs various writing strategies, including the gossipy *roman à clef*, the scrapbook etc. ... to create a space to write back to male modernists such as Pound, Aldington and Lawrence.

¹⁹⁰Richard Wrigley, 'Transformations of a Revolutionary Emblem: The Liberty Cap in the French Revolution, *French History*, 11.2 (1997) 131–169.

Chapter Four: War Phobia and the Aesthetics of Trauma Writing in *Asphodel*

Written in 1920–1, approximately two years after the end of the First World War, and heavily revised later in 1926–7, *Asphodel* gives an account of H.D.'s (war) terrors. Called Hermione in the novel, the first half of the book zooms in on H.D.'s life from 1911 to 1912 and concentrates on her relationship with Frances Gregg (renamed Fayne), whilst the second part begins in 1915 and continues up to 1919, focusing on the effects of war and H.D.'s pregnancy out of wedlock. The first half begins with hopes for embarking on a new life with Fayne and ends abruptly with Shirley's (Margaret Cravens') death, for which Hermione feels responsible and guilty. Contrary to the hopeful start in the first part, the second part begins with despair caused by Hermione's stillborn daughter and continues with the dissolution of her marriage to Jerrold Darrington (surrogate of Richard Aldington). The altered courtship and marriage and the new-born daughter that come at the end of the novel, however, bring hope and complete the cycle of birth-death-regeneration. The idea of this cycle is further emphasised by H.D.'s composition of a bipartite text, whose parts are neither a conventional love story nor a war story. These two parts, though very different from each other, form a palimpsest, wherein the former becomes the latter's repressed story. Reading these two parts along with H.D.'s other *Madrigal Cycle* novels let the reader delve into H.D.'s mind maze.

Whilst the focus in *Asphodel* is on sisterhood, marriages, betrayals and dissolutions, written against the backdrop of war, the subtext is procreation, pregnancy, childbirth and motherhood. War becomes the best vessel for H.D. to pour her aggressive feelings into, for a traditional novel could not accommodate these taboo concepts. While the convention of the novel, as Friedman deftly puts it, mostly thrives on plots of adultery, betrayal and erotic rivalries, matters regarding procreation, menstruation, conception, abortion, miscarriage, pregnancy, birth and lactation were absent from literary discourse until a recent wave of feminism started to talk about these taboo aspects of the female body.¹ Written against the background of the First World War, *Asphodel* gives an account of H.D.'s ambivalent feelings about motherhood and her experience of

¹Susan Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge: Cambridge University Press, 1990), p.178.

aggression in the mother-daughter dyad. In her letter of March 1936, H.D. writes to Bryher of Perdita: 'I am torn, as Sch [Walter Schmideberg] said between wanting to eat her up, and being afraid lest I get too attached – so please forgive all the ambi-stuff [ambivalent-stuff].'² In another letter, H.D. writes: 'Melitta Schmideberg [Melanie Klein's daughter] sent me a fascinating book: the cat in the mysteries of magic and religion. Cat and a kitten. The miserable kitten is being cuffed and mauled by its mother. Alas am I the kitten or am I the cat?''³ Though H.D. never went into analysis with Klein, she was analysed by Walter Schmideberg, Klein's son-in-law, with whom she discussed her ambivalent feelings extensively. The correlation between H.D.'s 'personal little Dragon of war-terror'⁴ and wider fantasies about the good and the bad mother was established by Walter Schmideberg.⁵ How H.D. negotiated with the lasting analogue of 'kitten' or 'cat' in her writing is the core question of this chapter.

A majority of scholars writing about H.D.'s wartime experiences examine her writing through the lens of war neuroses.⁶ This is certainly what H.D. sought. In her letters to Cournos, as previously discussed, she said she wanted to overcome a 'tangle of bushes' to see again. My hypothesis is that H.D.'s 'tangle of bushes' is more than war neuroses, and encompasses her ambivalent feelings towards maternity. Within a sociocultural paradigm where the idea of being a mother is directly associated with love and its 'absence is acknowledged to be a disaster,'⁷ how could H.D. write about her aggressive feelings regarding being a mother? The plot of *Asphodel* not only provides a necessary context for understanding H.D.'s ambivalent motherhood feelings and experiences, but also explains why it will emerge as a powerful site of childbirth-related Post Traumatic

²Susan Edmunds, *Out Of Line: History, Psychoanalysis & Montage in H.D.'s Long Poems* (California, Stanford University Press, 1994), p.27.

³Edmunds, p. 188; H.D., *Hirlanden Notebooks*, ed. by Matte Robinson and Demetres P. Tryphonopoulos (Canada: ELS Editions, 2015), p.16.

⁴H.D., *Tribute to Freud* (Boston: New Direction Books, 1974), p.94.

⁵Edmunds, p.24.

⁶These traumatic experiences had a deep and lasting effect on H.D. Susan Stanford Friedman claims that by 1920, H.D. was 'war-shattered.' See Susan Stanford Friedman, *Penelope's Web*, p.222. Suzette Henke, in her analysis of H.D.'s prose writing, endorses that 'a devastating series of personal and cultural traumas circulated around H.D.'s maturation during the great war.' See Suzette A. Henke, *Shattered Subjects: Trauma And Testimony In Women's Life-Writing* (London: Macmillan, 1998), p. 42. Sarah Graham proposes that much of H.D.'s poetry can be read as a covert expression of war trauma and, in some instances, as an act of testimony that seeks to articulate the unspeakable terrors of war. See Sarah Graham, 'Falling Walls: Trauma and Testimony in H.D.'s *Trilogy*', *English*, 56.216 (2007), 299-319.

⁷Rozsika Parker, *Mother Love/Mother Hate: The Power of Maternal Ambivalence* (New York: Basic Book, 1995), p.5.

Stress Disorder (PTSD)-symptom formation and interpretation in an analysis indebted to Kleinian thinking. Whilst writing *Asphodel*, H.D. might not have known either Walter Schmdieberg or about Kleinian ideas of the good and the bad mother. Indeed, it is interesting to read H.D.'s work and her ambivalent feelings towards motherhood through a psychoanalytic frame apart from Freud, whom she obviously engages with directly. In this chapter, by extending Friedman and Edmunds's ideas, I read H.D.'s obsessive writing about her ambivalent feelings and her stillborn process as a consequence of the symptoms of child birth related PTSD.⁸ Thinking through this later medical/ traumatic condition can shed light on the relationship between H.D.'s writings about war and childbirth.

Drawing on Kleinian psychoanalysis, I argue that *Asphodel*, like much of H.D.'s other writing, uses war trauma; and her pain and anger become H.D.'s writing dynamic. So, writing her war memories enables H.D. to articulate her ambivalent, sometimes horrified, feelings about motherhood. From a Kleinian perspective, her work reveals a regression to a paranoid-schizoid position⁹ and a desire to transform the symptoms of childbirth-related PTSD into a new aesthetic understanding. In order to protect herself and her maternal feelings, H.D. needs to split and project her bad parts onto something else, rather than herself. In Kleinian terms, in a paranoid-schizoid position, the baby, and later the adult, projects all its bad and unwanted parts onto the mother or mother imago to reduce their anxiety. By equating her stillborn baby with war and war with Darrington and some other nursing figures, such as her mother and Fayne, Hermione manages to project her guilt in not wanting a child – thus it is stillborn – onto war. Her aggressive feelings are then projected onto her husband and other nursing figures, respectively. *Asphodel* then becomes a narrative of separation.

A paranoid-schizoid position, as previously discussed, refers to a constellation of anxieties, fragmentation, defences and internal and external object relations.¹⁰ When read according to Klein, each part in H.D.'s writing represents an aspect of her

⁸Childbirth Related PTSD is only accepted within the DSM-IV. See Eelco Olde, et al., 'Posttraumatic Stress Following Childbirth: A Review' in *Clinical Psychology Review*, 26.1 (2006), 1–16 (p.2).

⁹None of H.D.'s books are just about one Kleinian position. Whilst *Asphodel* draws heavily on a paranoid-schizoid position, it also hints at a depressive position. On the other hand, though *HERmione* also starts in a paranoid-schizoid position, it deals more with reparation and the depressive position.

¹⁰Elizabeth Bott Spillius, et al., *The New Dictionary of Kleinian Thought* (London: Taylor & Francis, 2011), p.63.

internalised mother/ superego and the different versions of id enable her to manage and work through her conflicting feelings and anxieties.¹¹ Ten years after recording these feelings in *Asphodel*, H.D. went into analysis with Walter Schmideberg and discussed her ‘guilt that [she] did not feed Puss [Perdita] after [the] death of father’ and the terror of having a stillborn baby girl. To smooth the shock of the stillbirth she needed to be assured that her first, stillborn daughter [...] was wanted.¹² During her analysis, as Edmunds notes, on the one hand, Schmideberg was keen on uncovering or even inducing guilt in H.D. for failing to comply with conventional expectations in mothering Perdita. On the other hand, ‘he also encouraged H.D. to explore her infantile grievances that H.D.’s war terror [made her hold a grudge] against her mother, Helen Doolittle. Walter believed that H.D.’s war terror had been grafted onto her early fantasies of the bad mother.’¹³ *Asphodel* becomes a record of those mixed feelings about both her mother and her daughter. Digging into the palimpsest structure of *Asphodel* creates a domino effect, wherein each uncovered piece sheds light on a more deeply buried preceding one.

What I mean can be illustrated briefly by H.D.’s letter to Bryher: ‘So it is perfectly clear I did LOOSE (sic) both parents at the age of 3 or 4 and built up my whole love-life on that love and terror mixed, and violence as of war etc.’¹⁴ ‘LOOSE’ is the word that H.D. specifically uses; however, the grammatical structure of the sentence does not sit well with the word and suggests that it is a misspelling of ‘lose’. The *Oxford Dictionary* defines loose as ‘Not firmly or tightly fixed in place; detached or able to be detached.’¹⁵ H.D.’s sentence then might be read as H.D. detaching herself from her parents, or that she separated her parents in her mind. Whatever she experienced at that early age brought with it mixed feelings that she could never get over. The ungrammatical sentence structure further reflects her unconscious unease. This specific word disturbs the symbolic structure and makes it jar. This unconscious reflection of her terror of detachment from her parents, or detaching her parents from each other, would later be projected onto her daughter and might have contributed to her ambivalent motherhood experience. Her writing then becomes the receiver of projection.

¹¹Ibid., p. 67.

¹²Edmunds, pp.29–30.

¹³Ibid., p.30.

¹⁴Letter 27 January 1936, cited in Edmunds, p.187.

¹⁵ *Online Oxford Dictionary*, <<https://en.oxforddictionaries.com/definition/loose>> [accessed 23 January 2016]

With help from writing about her war memories: '[her] own personal little Dragon of war-terror,'¹⁶ H.D. writes about her experiences with an aesthetic vision through which she finds new terminology and reflects her anger and guilt. As H.D. poignantly notes: 'Darrington hadn't known this. No one had known this. No one would ever know it for there were no words to tell it in. How [to] tell it? You can't say this, this' (A., p.113). Although, as a 'non-combatant', 'vulnerable' female figure, it was challenging to write about war neuroses, writing her story against the backdrop of the First World War was considerably more acceptable than writing it against the backdrop of malevolent motherhood or childbirth-related PTSD. How could she write about something where 'there were no words to tell it in'? The former was, at least, discussed by the medical authorities and partially accepted at that time, whereas the latter one, which was not yet understood except as a dangerous pathology, would have led to mislabelling H.D. having hysteria or madness. It is clear from her writings that H.D. experienced the turbulent feelings of PTSD; writing about her suffering, pain and ambivalent feelings became both comforting and reassuring.

To analyse H.D.'s aggressive feelings and their reflections, I will reinvestigate *Asphodel* by juxtaposing it with relevant passages from *Bid Me to Live*.¹⁷ As aforementioned, the public text *Bid Me to live* 'phoenix-ed' out of a private text, *Asphodel*. Thus, reading these two texts together will help me to construct a reading of H.D.'s work whereby I conjoin historical, personal, public and psychoanalytical layers of 'war', as reflected within the rivalry between 'Eros' and 'Thanatos.' Friedman reads *Asphodel* 'as the textual and political unconscious' of *Bid Me to Live*; it reveals what *Bid Me to Live* conceals, and vice versa.¹⁸ *Bid Me to Live* obscures the story of H.D.'s pregnancies. Julia (surrogate of H.D. in *Bid Me to Live*) can remember the stillbirth only as a 'gap in her consciousness, a sort of black hollow, a cave, a pit of blackness; black nebula ... not yet

¹⁶H.D., *Tribute to Freud*, p. 94.

¹⁷Unlike *Asphodel*'s reflective look at the First World War four years after its end, *Bid Me to Live* was written during the Second World War. This is very different from her work during the First World War in which Hermione is primarily a passive observer of the war. The ways in which it impacts on her are deeply personal and free from the violence of the battlefield. In the Second World War, the battlefield was brought to London. H.D. was no longer an observer but an active witness to the events of the Blitz.

¹⁸Friedman, *Penelope's Web*, p.179; *Asphodel*, while giving an account of the war years, represses an important figure from those years: D.H. Lawrence. It is important to note that Lawrence had fictionalised H.D.'s figure in many of his works by the time H.D. wrote *Asphodel*.

concentrated out into clear thought.’¹⁹ A second pregnancy is utterly lost within a black nebula. Though *Asphodel* is the story of what is repressed in *Bid Me to Live*, *Asphodel* never becomes an explicit text, either. Indeed, rather than being a bipartite text, with a silent section, the gap between 1912 and 1915, *Asphodel* can be considered a tripartite text. ‘Like death, the actual birth of the baby in 1919 is represented as a gap in the text, a silent and blank space that cannot be filled with words.’²⁰ By skipping this time period, H.D. escapes both from narrating the outbreak of war, the year in which she learnt she was pregnant, and the experience of stillbirth. *Asphodel*, which might be seen as an elegy to both war and her stillborn baby, mourns without making any of these, a major plot point.

H.D. displaces and condenses her anger into gaps, chapter breaks, ellipses and silences. These writing strategies can be seen as a potential reaction to trauma. Instead of writing explicitly about what make her very angry, H.D. projects her ugly feelings onto fictional and historical realities or makes them disappear into big gaps of silence. A simple calculation reveals to what extent H.D. resorted to this technique. Assuming that the most repeated word should be the name of the protagonist, I take the word ‘Hermione’ as my point of reference to compare the number of ruptures. Whilst Hermione is repeated 323 times in the text, there are 262 ellipses plus 30 section breaks and 90 breaks within the chapters, which makes a total of 382 points of rupture, without counting contextual gaps. This rather remarkable use of breaks, gaps and silences shows that H.D. articulates more in gaps than in actual words. In these moments of rupture, the reader is immersed into a chasm in which s/he can find a multitude of meanings, not bound by the rules of discursivity.

These ruptures in the text can be seen as a passive-aggressive writing strategy, in which silence is used to express anger or despair. These writing strategies meet at a nexus where H.D. ‘engages in a less rigid, unitary symbolic economy.’²¹ I argue that H.D. employed these modernist aesthetic techniques to project her anger when she experienced symptoms of PTSD. In this chapter, I will analyse in particular how H.D. uses these strategies both to reveal and conceal her pain and anger, and to write her

¹⁹Ibid., p.183.

²⁰Ibid., p.185.

²¹Dana Wight, ‘Being Passive/Passive Being: Passivity as Self-expression in Gothic Literature’, in *Building a New World*, ed. by Luce Irigaray and Michael Marder (New York: Palgrave Macmillan, 2015), pp.182–194 (p.184).

body. I first elaborate how H.D. situates the bigger picture of war within her private life, blaming her stillborn infant on the war and the sinking of the *Lusitania*. With help from this parallel rewriting of war and motherhood, H.D. manages to write her recurring thoughts about the stillbirth. I then demonstrate that H.D. mourns her losses and controls her aggressiveness toward others through a passive-aggressive manner of writing, which enables her to fashion a new self out of the old one. H.D.'s view of 'war' helped to alter her writing style and shaped her as a writer. H.D. did not join an anti-war movement; rather, she fervently sought to overturn all binary positions and reach a 'depressive position'. War becomes inward for her. Rather than having an outward anti-war politics, she tries to represent the relationship between the war outside and the war in the self. Reminiscent of Kleinian dynamics of violence in the self, H.D. writes: 'is it true, I wonder, that the only way to escape a war is to be in it?'²²

Writing Trauma

H.D. suffered several breakdowns as a sequel to her failure at Bryn Mawr College, Margaret Cravens' (Shirley's) death, war, stillbirth and her illegitimate pregnancy, as well as terrible bouts of influenza, which almost killed both the baby and her. Though H.D. could not write during her breakdowns, and repeatedly omitted this time period from her written work, she alludes to that pain and suffering in most of her post-illness writing, such as the *Madrigal Cycle*. Through her writing, H.D. attempts to construct a new self from her deconstructed selves. In *Asphodel*, H.D. captures her feelings a year after giving birth to a stillborn child:

He [Darrington] knew it hurt her to talk about the baby. She supposed he had cared. He wouldn't have let her go through it, almost a year and her mind glued down, broken, and held back like a wild bird caught in bird-lime. The state she had been in was a deadly crucifixion. Not one torture (though God that had been enough) but months and months when her flaming mind beat up and she found she was caught, her mind not taking her as usual like a wild bird but her mind-wings beating, beating and her feet

²²H.D., 'Compassionate Friendship', in *Magic Mirror, Compassionate Friendship, and Thorn Thicket: A Tribute to Erich Heydt*, ed. By Nephie Christodoulides (Canada: ELS Editions, 2012), pp.83–160 (p.92).

caught, her feet caught, glued like a wild bird in bird-lime.
(A., p.113)

This articulation of her mind as caught in bird-lime and her body in a deadly crucifixion portrays the pain and suffering that Hermione felt. Though I will further elaborate the connection between pain and H.D.'s writing strategies in the next chapter on *HERmione*, it is helpful to note that bodily pain, as Freud proposes in *the Ego and the Id*, precedes bodily self-discovery: 'Pain seems to play a part in the process, and the way in which we gain new knowledge of our organs during painful illness is perhaps a model of the way in which in general we arrive at the idea of our own body.'²³ This process also parallels the aesthetic cognisance of Moravians who enjoyed and found sublime joy and peace in the wounds of Christ. As Moravians read the 'wounds' of Christ as a place in which the 'imagination can encounter the body and its sensations uninhibited,'²⁴ her breakdowns make H.D. discover a new language where mind and body intertwine. As she affirms: 'the whole world was breaking and breaking for some new spirit' (A., p.114). She would strengthen and resurrect from her breakdowns, which feel like the deadly crucifixion that Christ had to suffer to be resurrected.

To recover from her breakdowns, as I have already stated, H.D. went off to the Scilly Isles with Bryher and left Perdita, about three months old, behind at Norland Nursery.²⁵ During her stay in the Scilly Isles, H.D. experienced some hallucinations, further evidence of trauma. Reactions to traumatic events, as Caruth suggests, often occur when there is a 'delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena.'²⁶ H.D. later wrote about her hallucinations during this voyage, and how she recovered, in her seminal essay: *Thoughts and Vision*. Her suffering and ambivalent feelings towards motherhood might have led H.D. to a state of hyperconsciousness in which she had her 'bell-jar' experience.²⁷ The experience of hyperconsciousness acts as a generative force that stimulates a new aesthetic vision.

²³Sigmund Freud, *The Ego and the Id*, trans. by James Strachey (New York: W.W. Norton, 1960), p.20.

²⁴Kimberly Engdahl Coates, 'Exposing the Nerves of Language: Virginia Woolf, Charles Mauron and the affinity Between Aesthetics and Illness', *Literature and Medicine*, 21.2 (2002), 242–263 (p. 243).

²⁵Louis Silversteine, *H.D.'s Chronology, Part Two (1915 – March 1919)*, 2003. <<http://www.imagists.org/hd/hdchron2.html>> [Accessed 14 March 2016]. Though leaving behind a newborn was a fairly common practice among the upper classes, it can still be interpreted as an avoidance of stimulus. In other words, H.D. tried to avoid any contact with anything that might induce traumatic memories.

²⁶Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 1996), p.11.

²⁷Barbara Guest, *Herself Defined: The Poet H.D. and Her World* (London: Collins, 1985), pp.117–118.

Most H.D. scholars, including Barbara Guest, read this experience as ‘a symptom of a mind under stress – and most likely a symptom of depression,’²⁸ whilst Freud asserts that ‘writing on the wall’ was H.D.’s only ‘dangerous symptom.’²⁹ Though this experience might be interpreted as a direct outcome of trauma, H.D.’s newly-coined terminology, such as ‘bell-jar’, ‘diving bell’, ‘jellyfish’ and an ‘over-mind’ to write her feelings and her body, requires some extra analysis.

H.D. writes about the state she was in as follows: ‘[a] bell-jar or half-globe as of transparent glass spread over my head like a diving-bell and another manifested from my feet, so enclosed was I for a short space [...] immunized or insulated from the war disaster.’³⁰ As, H.D. told Freud during her sessions: this was ‘was some sort of pre-natal fantasy.’³¹ This desire to return to the security of the womb in order to be protected from the menaces of war parallels Moravian wound theology, as discussed in Chapter Two. This breakdown would enable H.D. to gain additional knowledge about her body by empowering her with a womb vision. With the means of her refined vision uniting body and mind, ‘someone, someone else had stepped out of Mrs. Darrington. Mrs. Darrington was a trench, wide and deep and someone else had stepped out and was out and wasn’t Mrs. Darrington’ (A., p. 141). This new Hermione would reassemble her pieces and reconstruct her new self from her ashes to be resurrected in her prose, written according to her ideal position – mind-body balance.

One symptom of trauma that also presents itself as a writing strategy, recalling H.D.’s palimpsest technique, is the repetition of recurrent thoughts. ‘To be traumatized’, as Caruth asserts, ‘is precisely to be possessed by an image or event.’³² H.D.’s concern with stillbirth certainly suggests that she was possessed by it as a subject. Accordingly, H.D. states that ‘there was something that was beating in my brain [...] I wanted it to be let out. I wanted to free myself of repetitive thoughts and experiences.’³³ Similar to modernist techniques, these repetitive thoughts are configured into repetitive words, phrases and images, which both disturb the narrative and confuse the reader. This

²⁸Ibid., p.119.

²⁹H.D., *Tribute to Freud*, p. 51.

³⁰Ibid., p.116.

³¹Ibid., p.168.

³²Cathy Caruth, ‘Introduction: Trauma and Experience’, in *Trauma: Explorations in Memory*, ed. by Cathy Caruth (Baltimore: Johns Hopkins Press, 1995), pp.3–12 (pp.4–5).

³³H.D., *Tribute to Freud*, p.13.

articulation of PTSD symptoms thus becomes a narrative technique that H.D. adopts throughout her writing career. This technique helps to break the linear syntax of the sentence and to make it more circular, layered and timeless. *Asphodel*, as Robert Spoo notes, is ‘quirky nebulous repetitious and recursive.’³⁴ By virtue of writing with her traumatised body and feelings, H.D. moves beyond linear syntax.

Repetition exists not only at the level of syntax, with phrases such as ‘there is nothing wrong with you’ (A., p.3, 4, 5, 26), ‘Guns, guns, guns’ (A., 112, 115, 117, 161, 183, 184, 190), ‘Men, men, men’ (A., p.137, 161, 163, 184, 190) and ‘Going over the top’ (A., p.120, 121, 124, 137, 139, 192) but also at a symbolic level, with images of shipwrecks and of a drowning girl. This repetition is key to comprehending how H.D.’s work from this time negotiates the nexus of childbirth-related and war-related traumas. The morning that war was declared, H.D. learned she was pregnant.³⁵ Another abrupt declaration of war, the sinking of the *Lusitania*, an irony of fate, traumatically terminated the pregnancy. This personal story, which permeates H.D.’s writing, could not then be separated from the historical narrative of the First World War. The interweaving of private and public stories thus endowed H.D. with an opportunity to mourn and write her inner wars against the background of the First World War.

We can see parallels to H.D.’s strategies for interweaving her non-combatant life with war in the use of propaganda posters. With the unprecedented scale³⁶ of ‘[m]ass-produced, full-colour, large format war posters,’³⁷ the First World War ‘was the first fully modern war.’³⁸ Both men and women were targeted by posters which set out a pictorial articulation of national identities, one which was morally and humanly grander than the enemy’s.³⁹ This use of images generates the idea that ‘they were fighting for a

³⁴Robert Spoo, ‘Introduction’, in *Asphodel* by H.D. (London: Duke University Press, 1992), p.ix.

³⁵Guest, p.72, as Louis Silverstein wrote. Dr Willy (Lady Barrett) confirms that a child will be due in the spring; see Louis Silverstein, *H.D.’s Chronology, Part One (1605–1914)*, 2006. <<http://www.imagists.org/hd/hdchron1.html>> [Accessed 14 March 2016].

³⁶Steve Baker, ‘Describing Images of the National Self: Popular Accounts of the Construction of Pictorial Identity in the First World War Poster’, *Oxford Art Journal*, 13.2 (1990), 24–30 (p.24).

³⁷Pearl James, ‘Introduction’, in *Picture This: World War I Posters and Visual Culture*, ed. by Pearl James, (London: University Of Nebraska Press, 2009), pp.1–36 (p.2). He offers further reasons to call the First World War ‘the poster war’ and calls it a ‘total war’ because of its propaganda usage and modern warfare, such as tanks, Zeppelin raids, submarines and mass-produced industrial goods, which brought the trenches to the home front. See, p.4.

³⁸*Ibid.*, p.1.

³⁹Baker, pp. 24–25.

just cause in defence of a community in which all had a vested interest,⁴⁰ and it brought civilians closer, ‘in an imaginary yet powerful way, to the war by nationalising the population.’⁴¹ Once one’s gaze was caught by a poster, the one looking at the poster, the ‘you’, would become the one responsible for all the atrocities, whether by not enlisting or not sending one’s husband, father or son to the war. The gazer was constructed as ‘either with us or against us’.

In *Asphodel*, H.D., aware of her disorientation, highlights censorship, the sheer scale of propaganda, atrocity stories and bogus statistics,⁴² and she asks: ‘who exactly are Huns’ (A., p.110), ‘Who are we to be good or bad. What is good or bad for a woman? [...] Who are we fighting for? What are we fighting for?’ (A., p.123), ‘What would she think? Her thoughts were not her thoughts. They came from outside. But everyone was like that now’ (A., p.125). With all her questions H.D. underlines that ‘[n]o one knew what was going on throughout the Great War.’⁴³ H.D. makes another key point, “What is good or bad for a woman?” – H.D. is putting herself in a specific tradition of women pacifists, or at least objectors, to masculine war. The assumption is that mothers want to protect and cherish life (not see their babies killed, of course) but H.D.’s works (and Klein’s too) show the ambivalence that is attached to motherhood – it can be violent too. Wars can happen within the reality (not the ideal) of maternal feelings.

Setting them outside this dynamic, during the war years, many women protesters were imprisoned and tried for treason for their anti-war literature.⁴⁴ H.D. also saw herself as a visionary woman, seeing outside the masculine regime of war, but she was also aware that that only lets you see in a certain way. H.D. also puts heavy emphasis on her fear of being ‘bashed for seeing things’, as happened to Joan of Arc:

And they had caught her. Caught her. Trapped her with
her armour and her panache and her glory and her pride.
They had trapped her, a girl who was a boy and they
would always do that They would always trap them, bash

⁴⁰James Aulich, and John Hewitt, *Seduction or Instruction? First World War Posters in Britain and Europe* (Manchester: Manchester University Press, 2007), pp.3–4.

⁴¹James, p.2.

⁴²Trudi Tate and Suzanne Raitt, ‘Introduction’, in *Women’s Fiction and the Great War*, ed. by Trudi Tate and Suzanne Raitt (Oxford: Clarendon Press, 1997), pp.1–17 (p.1).

⁴³*Ibid.*, p.1.

⁴⁴Susan R. Grayzel, *Women and the First World War* (Edinburgh: Pearson Education Limited, 2002), p.87, for further information see pp.79–97.

their heads like broken flowers from their stalks, break them for seeing things, having "visions", seeing things like she did and Fayne Rabb. This was a warning. Joan of Arc. O stop them. They're hurting her wrists. (A., p.9)

If H.D., as I have already suggested, wanted to destroy dichotomies, and look beyond the tradition of war and anti-war, why would she compare herself to Joan of Arc? Joan of Arc, of course, fought and was the opposite of a pacifist. This reference is again a layered symbolisation of various ideas, such as visionary powers, female victimisation, witchcraft and the power of love. In a similar line to Moravian women who brought themselves to write about their outrageous ideas, Joan of Arc, 'an uneducated farmer's daughter, raised in harsh isolation in a remote village in medieval France, found the strength and resolution to alter the course of history.'⁴⁵ Joan, like H.D., had visions. She believed that she was chosen by God to guide France, whereas H.D. believed that she had a gift bestowed on her:⁴⁶

No monument. Nothing. France was all her monument. O queen, Artemis, Athene. You came to life in Jeanne d'Arc. She's a saint now. I'd be a saint if I let them get to me. So would Fayne Rabb. I don't want to be burnt, to be crucified just because I "see" things sometimes. O Jeanne you shouldn't ever, ever have told them that you saw things. You shouldn't have. France. You loved France. But it was a story. (A., p.10)

Joan of Arc obtained her power through her love for her country, her absolute belief in being an agent acting for God, just like Moravian women. Joan of Arc, a representative of the power of the powerless self, threatened 'them' with her strength, she was 'like Athene, like Artemis' (A., p.11), so they took 'her armour and her panache and her glory and her pride' (A., p.9). She also threatened 'them' with her sexuality, 'a girl who was a boy' (A., p.9). How dare she be a manly woman? Deriving from Klein, Jacqueline Rose highlights that as we cannot recognise that we love where we hate, we project onto the

⁴⁵Elizabeth Foote-Smith and Lydia Bayne, 'Joan of Arc', *Epilepsia*, 32.6 (1991): 810-815 (810).

⁴⁶Larissa Juliet Taylor, *The Virgin Warrior: the Life and Death of Joan of Arc* (New Haven: Yale University Press, 2009), p.23. Joan believed that her dreams, hallucinations, or nightmares came from God. In a parallel line to Moravians, Joan states that '[she] would be the most miserable person in the world if [she] knew [she was] not in God's grace'. See Polly Schoyer Brooks, *Beyond the Myth: The Story of Joan of Arc* (Boston: Houghton Mifflin Company, 1990), p.125.

other 'the destructiveness we fear in the most intimate relations or parts of ourselves.'⁴⁷ Instead of making an effort to concede our ambivalent feelings, we send them abroad. 'War makes the other accountable for a horror we can then wipe out with impunity, precisely because we have located it so firmly in the other's place.'⁴⁸ On a parallel track, 'The history of war', as Byles discusses, 'might represent the externalization and articulation of shared unconscious fantasies.'⁴⁹ Thereby, the double threat of strength and sexuality that Joan of Arc presented made her be seen as (double) 'other', onto whom 'they' could easily project their aggression. H.D. writes: 'They [people of France] curse the witch of Orléans. The witch of Rouen' (A., p.9).

By conflating war and motherhood, H.D. projects her fantasies of motherhood onto the public narrative of war. H.D.'s war narrative continuously presents a nexus of trenches and homes. Though the home front was different from the trenches, this difference did not mean that home was safer, less stress-free and less traumatic:

They're lying in the mud in France, in Flanders and I'm in a *warm bed*. Warm bed. I know you all. I feel the wind over your faces and *I know the mud* about your feet and *Jeanne d'Arc was the same*, white lilies, white lilies are growing from the trenches, there are lines and lines of lilies across France. Lilies are flowering across France and some few (some very few) in London. *We see our death*. We take it. We find *our grave*, *O trench wide grave*, *O bed here narrow enough grave* and this other whose smile was for a moment almost the jasmine-white of the redeemed, changed and *crept from her bed*, crept from her redemption, crept from her fate. (A, p.132, *emphasis added*)

In this passage, H.D. draws a parallel between the trenches and her bed, between Joan of Arc and soldiers. As the subject shifts from 'they' to 'I', then to 'we', it indicates that Hermione, though in her warm bed, associates herself with soldiers in the trenches. Through her language usage, the infusion of military language with private space, H.D. accentuates that the border was blurred and there was no longer a clear-cut distinction

⁴⁷Jacqueline Rose, *Why War? Psychoanalysis, Politics, and the Return to Melanie Klein* (Oxford: Blackwell, 1993), p.18.

⁴⁸*Ibid.* p.19.

⁴⁹Joan Montgomery Byles, 'Psychoanalysis and War: The Superego and Projective Identification', *Journal for the Psychoanalysis of Culture and Society*, 8.2 (2003), 208–213 (p.208).

between the trenches and home. With this parallel between her bed and the trenches, H.D. implies that though she might not have died in a war, she would still have died because of the risks of a stillbirth. She emphasises this point further in the following extract: 'Men were dying as she had almost died to the sound (as she had almost died) of gun-fire.' 'In giving the setting the accompanying sound of guns', Suzette Henke says that: 'H.D. clearly intends to heighten the association between her own pregnancy loss and the war wounds endured by soldiers.'⁵⁰

H.D. continues as follows: 'Death ringed their nostrils and there was no taxi and they almost ran the length of King's Road making for Euston ... Trampled flowers smell sweet. Was this the end? Was this the end? Hysteria but suppressed' (A, p.137). Through this passage, H.D. makes it clear that death lay not only in the trenches, it was also there at Euston, along the King's Road. Atrocity stories, reports of death and propaganda posters penetrated civilian life so much that H.D. was even able to smell death running along the streets of London, as 'trampled flowers'. Recalling Proust's memory trigger, the taste of Madeleine, this smell of death affects H.D. to such an extent that, as Susan Graham notes, H.D. 'identified herself as a traumatised subject.'⁵¹ H.D. writes: 'Hysteria but suppressed [...] she wasn't a soldier' (A, p.137). Although, in *Asphodel*, H.D. refers to herself as having a war disease by using the language of Freudian psychoanalysis – hysteria – in *Tribute to Freud*, H.D. would confess that her 'war-shock' '[her] actual personal war-shock (1914–1919) did not have a chance.'⁵²

In *Death of a Hero* (1929), George Winterbourne (surrogate for Aldington) comments on troops going back to the trenches: 'these men were men ... They had been where no woman and no half-man had ever been, could endure to be.'⁵³ As a woman living in one of the most comfortable zones of Europe – compared to the battle trenches and Belgium – could she complain and explain that she experienced war neuroses? Especially when she was married to a person who supposed that women could neither feel nor understand what it was like to be in a 'real' war? From Aldington's perspective, women could be no more than witnesses to what was happening. How could H.D. write what

⁵⁰Henke, p.156.

⁵¹Graham, p.299.

⁵²H.D., *Tribute to Freud*, p.93.

⁵³Richard Aldington, *Death of a Hero* (Ottawa: The Golden Dog Press, 1998), p.202.

she was ‘exposed [to] discursively through stories and fantasies of the men’s suffering[?] How can the culture of war be represented?’⁵⁴

At the beginning of the war, it was not expected that civilians would suffer from war neuroses. The term ‘shell shock’ was used by British military physicians only to denote soldiers who experienced a dazed, perplexed state. This term derived from the perception that exploding artillery shells were the main reason for some soldiers’ dazed behaviour.⁵⁵ The disease was also mostly considered to be the result of cowardice or malingering by many military leaders and physicians.⁵⁶ This attribution recalls the definition of passive-aggressiveness that I discussed in Chapter One. Whilst the state of soldiers was considered to be a result of weakness, the idea that civilians might also suffer from ‘shell shock’ would take a long time to be accepted. The medical journal *The Lancet* only accepted the reality of civilian war neuroses in March 1916:⁵⁷ ‘Whilst the stress of war on the soldier is discussed, it should not be forgotten that the nervous strain to which the civilian is exposed may require consideration and appropriate treatment.’⁵⁸ The date of this official recognition is interesting in relation to H.D.’s autobiographical writings, for though she wrote *Asphodel* in the 1920s, *Asphodel* is a narrative expressing what H.D. felt circa 1915, a year before civilian war neuroses were finally accepted.

Freud later rejected the idea that war neuroses had some organic cause, such as exploding artillery shells or physical concussion.⁵⁹ In May 1917, Freud further noted that ‘[s]imilar cases, of course, appeared before the war as well, after railway collisions and other alarming accidents involving fatal risks.’⁶⁰ What was once called ‘shell-

⁵⁴Trudi Tate, ‘H.D.’s War Neurotics’, in *Women’s Fiction and The Great War*, ed. by Trudi Tate and Suzanne Raitt (Oxford: Clarendon Press, 1997), pp.241–262 (p.256).

⁵⁵Wilbur, J., Scott, ‘PTDS in DSM-III: A Case in the Politics of Diagnosis and Disease’, *Social Problems*, 37.3 (1990), 294–310 (p. 296).

⁵⁶*Ibid.*

⁵⁷Tate, ‘H.D.’s War Neurotics’, p.242.

⁵⁸‘War Shock in the Civilian’ *Lancet*, 1 (4 March, 1916), p.522 cited in Tate, ‘H.D.’s War Neurotics’, p. 242.

⁵⁹Freud cited in John P. Wilson, ‘Historical Evaluation of PTSD Diagnostic Criteria: From Freud to DSM-IV’, *Journal of Traumatic Stress*, 7.4. (1994), 681–698 (p. 686).

⁶⁰Sigmund Freud, ‘Fixation to Traumas—the Unconscious’, in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On Introductory Lectures on Psycho-Analysis*, Part III, Vol 16 (1916–1917), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 273–285 (p.274).

shock', 'war neuroses' or 'gross stress reaction'⁶¹ would later be called 'post-traumatic stress disorder' (PTSD). PTSD, as a new name for an old story, first appeared in DSM-III in 1980 as 'an anxiety (emotional) disorder encompassing symptoms subsequent to exposure to extreme events that were outside the range of usual human experience.'⁶² In parallel with PTSD, long before DSM-III, H.D. also, as Trudi Tate puts forward, suggested that 'violent events can cause physical or psychic shock even to people who are not present. Witnessing such events at a distance, or being exposed to them indirectly, discursively, through language, can cause war neuroses,'⁶³ such as the sinking of the *Lusitania* and other atrocity stories.

H.D. did not experience the violence of the *Lusitania* in person, but still she ascribed her stillbirth to 'the shock and repercussions of war news.'⁶⁴ The news and pictures of the *Lusitania* sinking were all over propaganda posters and the newspapers for about a week afterwards,⁶⁵ H.D. accused her husband of breaking the news to her 'in a rather brutal fashion'. H.D.'s depiction of her stillbirth and her later use of a drowning woman and shipwreck images becomes a thread connecting the *Madrigal Cycle*. Though she never wrote this explicitly in any of the *Madrigal Cycle* novels, in the *Magic Mirror*, Rica, H.D.'s surrogate, accuses Rafe (Aldington's persona) thus: 'Rafe Ashton destroyed the unborn, the child Amor, when a few days before it was due, he burst in upon Julia of that story, with 'don't you realise what this means? Don't you feel anything? The *Lusitania* has gone down.'⁶⁶ 'Here and later in a repetition of this memory', Susan Stanford Friedman remarks that, 'H.D. added to the typed manuscript the pencilled words: 'but this never happened. Surely this was a fantasy.'⁶⁷ Whether it was fantasy or reality, this incident occupied H.D.'s mind for a long time.⁶⁸ 'Fantasy might be constituted differently from memories of real events, but it can be equally disturbing.

⁶¹For a detailed account of the history of PTSD, see Wilson, 'Historical Evaluation of PTSD Diagnostic Criteria: From Freud to DSM-IV' in Wilson.

⁶²This definition is from the American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 3rd edn (Washington: American Psychiatric Publishing, 1980).

⁶³Tate, 'H.D.'s War Neurotics', p. 241.

⁶⁴H.D., *Tribute to Freud*, p.40.

⁶⁵Tate, 'H.D.'s War Neurotics', p.246.

⁶⁶Tate, 'H.D.'s War Neurotics', p.245; H.D., *Magic Mirror*, quoted in Susan Stanford Friedman, *Psyche Reborn: The Emergence of H.D.* (Bloomington: Indiana University Press, 1981), p.29.

⁶⁷Friedman, *Psyche Reborn*, p. 301.

⁶⁸In *Asphodel*, the stillbirth of the baby happens during a Zeppelin raid.

And as time passes, the distinction between real and fantasized memories can become blurred.’⁶⁹ The importance of fantasy is further noted by Freud:

It will be a long time before he (the patient) can take in our proposal that we should equate phantasy and reality and not bother to begin with whether the childhood experiences under examination are the one or the other. Yet, this is clearly the only correct attitude to adopt towards mental productions. They too possess a reality of a sort. It remains a fact that the patient has created these phantasies for himself, and this fact is of scarcely less importance for his neurosis than if he had really experienced what the phantasies contain. These phantasies possess psychical as contrasted with material reality, and we gradually learn to understand that *in the world of neuroses it is psychical reality which is the decisive kind*.⁷⁰

Stillbirth would stoke up H.D.’s own fears and primal childhood anxieties about birth and parents’ protection. Whether memory or fantasy, H.D.’s response to the news of the Lusitania and her stillbirth indicates how she correlated the war with the trauma of her stillbirth. Understanding how H.D. overcame this fantasy, or why she created this fantasy in the first place and wrote about it, can be a clue to H.D.’s writing strategy. The experience of losing her first child affected H.D. tremendously, as reflected in all of her writings.⁷¹ And, the story of stillbirth becomes an invisible thread in her writing, particularly in the *Madrigal Cycle*.⁷² The reason why H.D. continuously repeated her stillbirth experience might be due to not being able to express her grief properly. To create a grieving setting for parents, as Condon points out, a sufficiently realistic object should be created in the first place. It would be very challenging to mourn a living being that has only existed in the imagination.⁷³ ‘The psychological work of mourning is, as Vaillant suggests, to remember more than it is to say goodbye ... grief work is remembering, not forgetting; it is a process of internalizing, not extruding.’⁷⁴ H.D. also

⁶⁹Tate, ‘H.D.’s War Neurotics’, p.245.

⁷⁰Sigmund Freud, ‘The Paths to the Formation of Symptoms’, in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On Introductory Lectures on Psychoanalysis and*, Part III, Vol. 16 (1916–1917), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 358–377 (p.368).

⁷¹One of the main causes of childbirth-related PTSD has been associated with stillbirth, a study on the psychological consequences of stillbirth reported that 29 per cent of the women affected consequently developed PTSD at some point in their lives. For a detailed discussion see Olde, pp.1–16.

⁷²The story permeates most of her writings and comes up in other writing as well, such as *Magic Mirror, Tribute to Freud*.

⁷³John Condon, ‘Women’s Mental Health: A “Wish-List” For The DSM-V’, *Archives of Women’s Mental Health*, 13.1 (2010), 5–10 (p.8).

⁷⁴Cited in Condon, p.8.

put into words the difficulty of mourning a stillborn child: ‘Don’t be hysterical ... she lost... she lost a baby.’ It was impossible to explain to Minnie that the baby was one between herself and Bertrand, a girl, a stillborn ... How to explain to Minnie a sentiment about a stillborn child? (*HER*, p.21).

The difficulty of mourning a stillborn infant recalls Kristeva’s discussion of the abject and the wound. Christ’s wounds are visible signs of death. Disturbing the boundary between life and death, they were repulsive to those ones who were not able to see beyond them. While pregnancy itself blurs borders by including two beings within one body, stillbirth can be considered ‘the utmost abjection,’⁷⁵ in its inclusion of a dead body within a living one. During a stillbirth, death infects life and disturbs all the borders by reversing the universal expectation of bringing a new life into the world. Along with this, abjection can also be read as being separated from the mother. Thus birth itself, whether a stillbirth or not, is abject.⁷⁶ During her second pregnancy, Hermione recalled her stillbirth and wrote about the state she was in as follows: ‘she was caught back into her body, caught back into the body of Mrs. Darrington, the person she was, it appeared, still, caught back, held into it, like a bird caught in a trap, like a bird caught in bird-lime, caught and held in it, all the time remembering her Limbo, the state she maintained through weeks, going on and on’ (A., p.144). This feeling of being squeezed between two worlds – existence and non-existence – her limbo, is what H.D. wants to overcome: ‘I had a baby, I mean I didn’t – in an air raid. [...] You would have had a baby in your arms and stumbled ... and there is always a river. Melodrama is so awfully funny ... So terribly funny’ (A, pp.116, 204). Later, in *Bid Me to Live* (*A Madrigal*), she writes again:

Suddenly, as he filled a basin from the bathroom, her mind, which did not really think in canalised precise images, realized or he might have realized that if she had had the child in her arms at that moment, stumbling as she stumbled she might have ... No. She didn’t think this. She had lost the child only a short time before. But she never thought of that. A door had shuttered it in, shuttering her

⁷⁵Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982), p.4.

⁷⁶Elizabeth Brunton, ‘The Horror of the Nurses’: Shell-shock and Stillbirth in H.D.’s *Asphodel*, in *The Many Forms of Fear, Horror and Terror*, ed. by Leanne Franklin & Ravenel Richardson (Oxford: Interdisciplinary Press, 2009), pp.117–126 (p.123); Also see Elizabeth Brunton, ‘I had a Baby, I Mean I didn’t, in an Air Raid: War and Stillbirth in H.D.’s *Asphodel*’, *Women’s Writing*, 24.1 (2017), 66–79.

in, something had died that was going to die. (*Bid*, pp.11–12)

Both of these passages recall the poster showing the Lusitania sinking.⁷⁷ The melodramatic story of the Lusitania appeared in all the newspapers and on posters, drawn for this occasion, intended to appeal to the emotions of civilians. A poster showing the incident, drawn by Fred Spear, depicts a woman who ‘peacefully’ gripped her new-born whilst sinking deep into the water.⁷⁸ This peaceful gripping is as ironic as Hermione’s description: ‘awfully funny’, ‘terribly funny’. Whilst the poster depicts the malevolence of war, it invites more people to sustain it. And H.D. perfectly captures this bitter ‘funniness’ whilst depicting her loss. Another point in these extracts is the recurring use of ellipses. This strategy of H.D. creates black nebulas which hide pain, suffering and anger, but it also offers various readings of the reasons behind them. H.D. further implies that even if the baby had survived at the beginning of the war, the war would somehow have killed it at some point, for war was not only in the trenches but everywhere.

Through repeating her loss story, she attempts to mourn properly, and she writes an elegy to her baby to whom H.D. could never say ‘welcome’. These emotions, as discussed earlier, first need to be externalised, then contextualised, so they can be better coped with. Drawing from Klein, in *Psychoanalytic Approach to Aesthetics*, Hanna Segal writes:

All creation is really a re-creation of a once loved and once whole, but now lost and ruined object, a ruined internal world and self. It is when the world within us is destroyed, when it is dead and loveless, when our loved ones are in fragments, and we ourselves in helpless despair – it is then that we must re-create our world anew, reassemble the pieces, infuse life into the dead fragments, re-create life.⁷⁹

⁷⁷Tate provides a succinct summary regarding the sinking of Lusitania by drawing on several historical accounts, as well as newspaper reports. The whole sinking occurred within the twenty minutes following the attack. Nearly 1,200 voyagers and crew, all civilians –198 of them Americans – were immediately killed by falling life-boats or drowned. As the whole disaster happened within a few miles from Irish shores, civilians felt that they were seriously targeted. For a detailed account of the sinking see Tate, ‘H.D.’s War Neurotics’, p.246.

⁷⁸See the ‘Image Three’ in Appendix.

⁷⁹Hanna Segal, ‘Psychoanalytic Approach to Aesthetics’, in *Reading Melanie Klein*, ed. by Stonebridge, Lyndsey, and John Phillips (London: Routledge 1998), pp. 199–217 (p.204).

H.D. thus needed to infuse life into death and recreate life. Although H.D. never explicitly wrote about her stillborn infant, the stillbirth incident, and everything that is reminiscent of that stillbirth, such as war, the Lusitania sinking was written over and over. First, in *Paint it Today*, H.D. depicts a city at war as a sinking ship (*PIT*, pp.45–46). In *HERmione*, H.D. presents her ambivalent feelings about dropping out of college with recurring images of a drowning girl: ‘Her Gart tried to hold on to something; drowning, she grasped, she caught at a smooth surface, her fingers slipped, she cried in her dementia’ (*HER*, p.3). Later, she continues:

She knew she was not drowned. Where others would drown –lost, suffocated in this element – she knew that she lived. She had no complete right yet to this element, hands struggled to be pulled out. White hands waved above the water like sea spume or inland growing pond flowers. (*HER*, p.63)

Through the image of herself drowning or being stillborn, H.D. is reliving her own traumatic stillbirth, but also picturing herself as the stillborn baby. She is stillborn because she fails to comply with scholarly and socially accepted norms. This sensation of ‘drowning’ also emerges in the narrative of *Asphodel*, it starts in a wobbly boat where Hermione feels disoriented:

Hermione clutched the railings of the stairs and the broad flight of stairs leading upstairs whirled and turned with her as the narrow cabin step ladder of steps leading down into the sordid *ship’s belly* had never, it appeared, even in its worst days, done ... Stairs in her imagination heaved and sank under her. She seemed about to float away, lax, bodiless. (*A.*, p.3. *emphasis added*)

Whilst a ‘ship’s belly’ recalls pregnancy, ‘float away, lax, bodiless’ reminds the reader of the bell-jar vision that H.D. recorded in *Thought and Vision*. The dizzy feeling of being on a wobbly boat later leads to confusion, as conveyed by the repeated sentence ‘there is nothing wrong with you’ (*A.*, pp.3–5). Friedman reads this passage as follows: ‘seasick women squabbling in their cabin [...] suggests the novel of feminine awaking in which the innocent heroines will be inducted into the adult world of sexuality and

marriage through the agency of men.’⁸⁰ This disorientation might also be read as H.D.’s challenging journey, searching for an identity, and it might act as a prolepsis to her ambivalent feelings towards the Lusitania which stands as the cause of her stillbirth. Following this passage, Hermione talks about how ‘Madame Dupont (a boat acquaintance) had arranged her mourning to suit her purse and her convenience’ ... ‘imaginez-vous, buying the things in Havre where it was cheaper ... cheaper for someone you cared for’ (A., p.4.). This wobbly ship image, which is followed by an odd ‘grief process’, acts perfectly as a prolepsis to the second section where H.D. does not know how to mourn her lost infant. Hermione’s disorientation and confusion also permeate the second part. Hermione repeatedly asks ‘where am I?’, ‘how far away [is] the other side of the room?’ (A., p.107) Thus, each section of each part overlaps and they become palimpsests of each other by filling their gaps. Each section acts as a concave mirror facing another, each reflecting the other section’s view and thus becoming a whole.

Hermione’s inability to mourn would later be projected onto her husband. Hermione implicitly accuses her husband of not letting her talk about it. Though Hermione puts into words how much she needs to talk: ‘I can’t stop talking. I have been quiet for weeks, all those weeks in that filthy place’ (A., p.108.), Darrington would silence and repress Hermione’s sorrow every time she intended to talk about her loss. “Keep quiet. Don’t talk. Don’t talk about it, darling’. [...] ‘Hush darling – don’t talk about killed’ [...] ‘Stop talking ... stop ... stop, darling’” (A., pp.107–108). Whether Aldington really let the biographical H.D. mourn or not, this accusation in the narrative seems to act as a projection of anger. In other words, this can be seen as a narrative strategy that H.D. adopts to avoid a direct expression of her emotions. This avoidance can be observed through gaps created by hyphens and the silencing gesture of ‘Hush’:

You’re right here, here right enough. Thank God we got you out of that damned nursing home. Yes. I forget. Keep forgetting. The funniest thing was when they stood at the end of my bed and told me about the crucified- Hush. Hush darling. Jerrold. Darling? Are there any men left, any at all in the streets, no, not in khaki (A., p.107)?

⁸⁰Friedman, *Penelope’s Web*, p.173.

Darrington silences Hermione just after she utters the word 'crucified'. Similarly, in the first part, after writing about the death of Joan of Arc that happened like the Crucifixion, Hermione's preference for silence makes the reader fill in the gaps. Through these gaps H.D., does not point to one specific type of suffering but to as many types as there are readers. Each gap may trigger various reminiscences for different people, and each person's gap will be filled by different forms of suffering.

At the end of this scene, Darrington decides to enlist. Darrington thus becomes 'Khaki'. The symbol of war becomes the colour of Darrington, the colour that killed the baby: 'Khaki killed it.' *Bid Me to Live* 'also laments the metamorphosis of Rafe [Aldington's persona in *Bid Me to Live*] from poet to soldier,'⁸¹ wherein H.D. records 'she had married him when he was another person' (*Bid*, p.16).⁸² This equating of Darrington and war reaches a point where Hermione starts to smell and taste the poison gas attack from Darrington's breath: 'He had been in a gas attack for his breath breathed into her lungs a bit and burned and she coughed violently after he had gone [...] if his breath hadn't been filled with gas, making her cough, making her cough. Cough. [...] She was burnt out, pale in her burning' (A., 129). This gas and the smell of the trenches that Darrington brings to Hermione recalls the death of the baby. Hermione, and later Julia in *Bid Me to Live*, refuses to have sexual intercourse with Darrington, for the wound of birth becomes inseparable from the wound of intercourse.⁸³ 'I am sorry,' Rafe says after sex, 'did I hurt you?' That was marriage bed, that was death-bed, that was resurrection' (*Bid.*, pp.13, 17). Not having sex to prevent a future pregnancy presents itself as another avoidance of stimulus. H.D.'s/Julia's/Hermione's anger at Rafe/Darrington/Aldington merges with H.D.'s anger at men and the violence of war, but it's tied up with sex and procreation.

Anger towards Her Female Partners and Her Mother

As I have shown, H.D. writes about her aggressive instinct by creating a war dialectic in which she parallels the menace of war with the danger from her pregnant body; however, she also displaces her anger onto her female partners and her mother. H.D.'s

⁸¹Friedman, *Penelope's Web*, p.182.

⁸²H.D. also associates watches and linear time with Aldington, her grandfather and her father.

⁸³Friedman, *Penelope's Web*, p.146.

need to separate herself from her mother and Frances Gregg (Fayne in the novel) can be read as a Kleinian paranoid-schizoid position and as the result of Hermione's need to translate her internal psychotic anxieties into real external separations so as to contextualise them. Hermione's ideas on her need for identification and separation exhibit a dramatic oscillation between two parts of *Asphodel*. In both the first and second parts, H.D.'s choice of narrative regarding nursing figures and her mother, Frances and Bryher, embodies anger. However, the dynamics of her anger alter from one section to the next. In the first part she wants to separate herself from her mother and Frances, but in the second part she blames the nurses and holds them culpable for breaking the links between women.

The first part of *Asphodel* reflects Hermione's trauma as a direct result of being a woman, because she is surrounded by figures who attempt to force her to take on gender-determined roles. Rather than identifying in that way, she prefers to separate herself from female figures and to establish her identity devoid of female features. The first part of *Asphodel* concentrates on how Hermione separates herself from her mother, and then from Fayne. The narrative starts with the separation of Hermione from her motherland. This geographical separation⁸⁴ will later cut Hermione off from her mother for good, and she constantly puts emphasis on how she differs from her mother: 'Good little Eugenia getting presents, little souvenirs for everyone, I'm not good...' (A., p.23.). And, 'there is always an alternation between desire and rage, the urge to claim the mother and the struggle to escape from and reject her.'⁸⁵ 'I hated Eugenia, loving her' (A., p.51.). This can be read in psychoanalytic terms as the need to separate from the mother to establish an identity. However, as I will discuss later, H.D. discovers that whilst she can resurrect herself from her ashes and establish a female identity, this is not through separating from the mother imago but only by accepting the pre-Oedipal mother.

⁸⁴H.D. writes about her first journey to Europe 'the happiest moment of my life, the moment when I stood on the deck of a second class boat called the Floride and saw the beauty of New York was part of all beauty, and that I was part of all beauty being free ... free, my first trip to what we then called 'Europe', cited in Peter E. Firchow, 'Rico and Julia: The Hilda Doolittle: D. H. Lawrence Affair Reconsidered', *Journal of Modern Literature*, 8.1 (1980), 51–76 (p.51).

⁸⁵Deborah Kelly Kloepper, *The Unspeakable Mother Forbidden Discourse in Jean Rhys and HD* (London: Cornell University Press, 1989), p.46.

Hermione separates not only from her mother but also from her sister-love. Unlike Fayne in *HERmione* and Josepha in *Paint it Today*, Fayne in *Asphodel* has different dynamics. Hermione desires that Fayne stay with her and be her ‘muse’:

I hated Eugenia, loving her. We can’t creep back into our mothers, be born again that way. We must be born again in another way. You must cut, as it were the cord-Umbilical cord to be exact. Yes, that simply. Here is your chance. You will never get another like it. (A, p.51.)

This attempt to convince Fayne not to go to her ‘motherland’ and cut her ‘umbilical cord’ exhibits H.D.’s struggle to cut her own. Friedman reads this passage as H.D.’s struggle to keep Fayne and offer her an alternative to the heterosexual plot. Agreeing with Friedman, H.D.’s effort to keep Fayne might also be interpreted as H.D.’s need to become what Pound was to her; she needed Fayne, the muse, to be a writer. My reading is further supported with another passage wherein, during their visit to the Louvre museum, Fayne criticises Hermione for commenting on a painting by Correggio.

“She’s like a great yellow rose though I don’t believe I am in love with her—” “Wh-aat?” “I mean the Correggio there is like a – like a – I mean I don’t think if I were the faun I would be in love with – in love with—” “What’s all this talk of being in love with, silly?” “I was talking to Clara. *She* has the Baedeker. Go look it out for yourself. It’s written anyhow on the bottom. *Of* the picture. Zeus and Antiope. I said I didn’t think I would be in love with the sleeping lady. She’s too fat yet there *is* something adorable (one feels there might be) in the soles of her feet and the underside of her elbow that doesn’t show. But she doesn’t look like—” “Don’t talk about pictures this way. Showing off. What’s the matter with you? Do you want lunch? Are you drunk simply? Why can’t you take things peaceably? This is only the Louvre.” “Fayne ... go away. Leave me alone to find it—” “Find what, impressionable?” “Its – whatever it – is– .” (A., p. 19)

If she wants Fayne to be her muse she implicitly makes herself a masculine artist figure, with Fayne her (feminine) muse/love object. But when a letter arrives telling Hermione of Fayne’s marriage, this news leaves Hermione with a ‘scar’: ‘The touch of the letter left a scar across the fingers that opened it, scar of burning acid, not of fire, scalding not searing. Scalding and searing’ (A., p. 76). Like a baby’s aggression towards its mother

for not satisfying its needs, H.D. projects her feelings of anger onto Fayne, for not staying with her and being an inspiration for her artistic fulfilment. In Kleinian terms, Fayne becomes a representative of both good breast (when she satisfies her needs and is a muse) and bad (when she refuses to feed her the image she is looking for).

In the second part of *Asphodel*, we see a Hermione who desperately needs to connect with other female figures, but this time war becomes the destroying agent. During the war years, nurses in particular were seen as compassionate, virtuous and heroic female figures. War nursing, as Susan Grayzel suggests, 'gave women an opportunity to get close to the battlefields and to provide vital aid whilst still enabling them to be seen as fulfilling a caregiving and therefore feminine role.'⁸⁶ Hermione, however, repudiates this heroic role and criticises her friend, Delia Prescott, for being in uniform, attending 'hateful meetings' and turning her drawing room into a Red Cross Unit:

Delia, done up in uniform, hateful meetings- but she mustn't be horrid about Delia. They were all busy, all the pretty drawing room turned into a red cross section and she knew she ought to have gone on making swabs but it was so horrible, not seeing swabs but what they were meant for, and talking, how they gossiped and Delia working so hard. Poor Delia something had gone out of her. Delia however hard Hermione might try to think it, wasn't the same. She had lost her soul somehow in this mess, this work room, this lint, this cotton wool. But no. It was Hermione who was horrid. How horrid to hate them, all the women who went on talking as if they were enjoying it, and the worst of it was one felt they were enjoying it. It was horrible of her not to but how could she help it? How could she help her vivid mind not seeing? (A., pp. 115–116)

This image of nurses contradicts the general idea of them being compassionate and maternal. By equating war atrocities with the continuous production of swabs, H.D., in a way, holds women, nursing figures, responsible for the ongoing war, and the aggression. The passage reveals how Delia, in the eyes of H.D., like many other women, lost her 'soul' amidst the war. H.D. suggests that the pain she suffered gives her a superior understanding of the war to the nurses and other women who support it through their actions as carers. 'O God, don't they see what they're making them for?

⁸⁶Grayzel, p.38.

Am I the only coward? But I'm not. I had a baby, I mean I didn't- in an air raid. I know what pain is. They don't know' (A., p.116).

Another significant point to note is that though the surrogate, Delia Prescott, 'may be based in part on [Brigit] Patmore,'⁸⁷ she can also be read as Hermione's alter ego. As discussed above, one of the main reasons for hindering women's aggression, as Harriet Lerner suggests, is 'women's irrational fears of their own omnipotent destructiveness.'⁸⁸ H.D. might have used this alter ego to hide her own aggressive desires from herself, thereby managing to project her omnipotent destructiveness onto the 'other', the enemy. Richard Aldington reflects a similar gendered view of aggression in *Death of a Hero*: 'There was the deep primitive psychological instinct – men to kill and be killed; women to produce more men to continue the process.'⁸⁹ This quite remarkable parallel between childbirth and war is discussed by Nancy Huston in 'The Matrix and War: Mother and Heroes'; 'the social contract requires a symbolic equivalence between childbirth and war. Every member of each sex pays his or her tithe of suffering: women are required to breed, just as men are required to brawl.'⁹⁰

H.D. demonstrates the ways in which war destroyed all humanitarian action, even solidarity between female figures. Whilst the nurses were expected to be motherly and supportive of Hermione during her still-birth experience, they were judging and nagging. They attempted to mortify Hermione by criticising her over Darrington's decision not to enlist. Similar to the pictorial articulation of national identities on posters, everything was working to defend war and to shame those not supporting it.

They got exaltées, those nurses and their cheeks flushed with ardour and they said ... O Mrs. Darrington, how *lucky* for *you* to have your husband when Mrs. Rawlton's husband is actually now lying wounded ... and Mrs. Dwight-Smith's husband is MISSING. Their cheeks went pink with almost consumptive joy and fervour whilst they drove and drove and drove one toward some madness. Why isn't Mr. Darrington in Khaki? What is khaki? Khaki

⁸⁷Robert Spoo, 'Appendix', in *Asphodel* by H.D. (London: Duke University Press, 1992), pp.207–215 (p.209).

⁸⁸Harriet E Lerner, 'Internal Prohibitions Against Female Anger', *The American Journal of Psychoanalysis*, 40.2 (1980), 137–148 (p.138).

⁸⁹Aldington, *Death of a Hero*, pp.7-8.

⁹⁰Nancy Huston, 'The Matrix and War: Mother and Heroes', *Poetics Today*, 6.1–2 (1985), 127–134.

killed it. They killed it. [...] *Why isn't Mr. Darrington in khaki?* Good old ecstatic baby-killers like the Huns up there. 'What is khaki?' 'Hush hush-' 'Another gun. Perhaps we'll go this time – read Fortù.' (A., p.108)

This description of nurses indicates that they are demanding and critical of her rather than motherly and helping, which is what she most needed at that time: 'They didn't kill me anyhow. Their beastliness at least made me glad for one thing. I was glad, so glad it was killed, killed by them, by their beastliness, their constant nagging' (A., p.108). As a sign of 'parental stillbirth distress',⁹¹ Hermione blames nurses for killing her baby. How can a mother be glad that 'it was killed, killed by them'? This ironic happiness in the face of her stillbirth reveals how Hermione displaces her guilt over not being able to sustain/give life to the child, to nurses, to the war.

H.D. experienced a similar traumatic birth experience during her second pregnancy, and in her letter to Pound, H.D. put this experience into words: 'I was [...] literally 'dying.' I mean, anything in the way of a shock brings that back and I literally go to pieces.'⁹² When she fictionalises the experience she writes:

She had not suffered ignobly like a woman, a bird with wings caught, for she was alone and women weren't left alone to suffer. There were always doctors, and mothers, and grand-mothers. She had been alone ... alone ... no, there were nurses. No there weren't nurses. Nurses had all run upstairs to get the others to bring the others ... babies were crying ... ghastly mistake ... some doctor ... and guns ... but there were guns in France and she was in France for women didn't suffer this way. She was suffering for two, for herself and Darrington. Darrington had refused suffering ... 'O no, Jerrold. Don't let them push you in now. Wait decently for conscription.' (A, p.114)

We can see in this passage again how H.D. portrays a collapse between the violence of war and the violence of childbirth: 'she was in France for women didn't suffer this way'. H.D. faced her pregnancy, and the birth of her child, alone; the father of the child,

⁹¹Condon, p.8.

⁹²See Janice Robinson, *H.D.: The Life And Work Of An American Poet* (Boston: Houghton Mifflin, 1982), p. 266.

Cecil Gray, was not helpful, or supportive, during the pregnancy, either.⁹³ During the second pregnancy, H.D.'s baby was alive, but her body was devastated. As the passage reflects, during this pregnancy, H.D. felt herself alone, suffering from a lack of support. H.D. later crafts pregnancy as a universal experience which has palimpsest features, and by linking herself to other female characters in history, she creates a female continuity around the experience of childbirth: '*Seed dropped into a painted coffin was the same seed, the same germination* that had always been and Hermione was now sister with every queen, sister of Cleopatra, of the mother of Jesus, of Caesar's patrician parent, of every char-woman' (A., 163, *emphasis added*). By depicting pregnancy as 'germination' that is supposed to happen in more or less the same way every time, Hermione gives the experience a palimpsest feature, making it communal, universal and enriching. The desire to be linked with other women, recalling Chodorow's identification theory, can be seen as a wish to identify, and to gain power through shared consciousness and sisterhood. This might construct the defence mechanism that H.D. was after. However, as H.D. represents it, the nurses, affected by pro-war-chauvinism, destroy this universal bond between women. As she cannot find anyone to support her through her pregnancy, she attempts to comfort herself with the idea of the Madonna.

...if I can do without anybody, I can do without anybody
and I want to prove to myself that I am strong and that I
am alone like Madonna was (like a charwoman was, like
the mother of Caesarion was) alone. We are always alone.
Why not make the best of it? Was it some sun-god on the
rocks that had sent Beryl, for people don't come like that
out of nowhere, not in 1919. (A, p.187)

Whilst disassociated from everyone's support, she still identifies herself with the Madonna, charwomen and the mother of Caesarion, and she gains support from their strength, like the child Hilda taking refuge in Mamalie's protective and warm patchwork blanket, which was sewn from different fabrics from various women's dresses in the family (G., p.151).

H.D. is inclined to fuse with the maternal side; however, she refuses Vane's body and separates herself from it. Her repeated use of certain words: 'seed', 'dropped', 'painted

⁹³Guest, p.110.

coffin', is stimulating. A 'drop' generally happens without having contact with the person who drops it. So, by implying that the seeds were dropped, she disconnects herself from Vane's body as well as from the experience itself and 'recasts herself as a mortal woman impregnated by the Divine.'⁹⁴ Along with this, she refers to her body as 'a painted coffin', a vessel of death rather than life. This might also refer to her previous stillbirth and the danger that the pregnancy itself represented to the body of the mother. During the war years, dropping a bomb would be more common than dropping a seed. H.D. draws this parallel and visualise the pregnancy as a dropped bomb which smashed her into millions of pieces: "drop of bombs", with 'over the top' (A., p.192). This further reminds the reader that pregnancy and motherhood always contain aggressivity within them. H.D.'s association of 'drop' with bombs and seed, the one destroying, the other generating, further shows how these two are intertwined.

H.D. first blames her mother and Frances, and then the war and Aldington, for her misery. However, reading the repressed story about erupting into the black nebula of Shirley's death elucidates how these utterly opposite strands are indeed two sides of the same coin. Shirley's death at the end of the first part can be seen as the prolepsis to H.D.'s isolation in the second part, where H.D. reveals the need for an intimate connection between women. The first part of *Asphodel* finishes with the guilt that Hermione felt for Shirley's death in 1912. Whilst no one can know for certain what exactly H.D. felt at the time of Margaret Cravens' death in that year, one thing that is clear is that H.D. records her feelings almost a decade later, in the 1920s, the year following her pregnancy when she experienced deeply the lack of intimate connection between women. As H.D. notes, 'people don't come like that out of nowhere, not in 1919'. The narrative of Shirley's death opens up the black nebula where H.D.'s anger towards other and her guilt disappear. H.D. raises two main causes of Shirley's death: social norms and H.D.'s own culpability in being complicit with the system by denying female virtues of connection. Shirley commits suicide as a result of the personal worthlessness that engulfed her:

Virgins. Shirley was a virgin. That was what made them laugh, asking why she didn't marry George Lowndes. Soon they would laugh at Hermione who hadn't married George Lowndes. 'But of course you can't *marry* him.' Marry. No. Dress up and parade like a vulgar midinette in

⁹⁴Friedman, *Penelope's Web*, p.186.

a bride's veil and let your mother-in-law (by proxy) hold up the long gloves with the severed finger. 'But it's for the bride's ring. (A., p.101)

The only alternative to the 'castration' of marriage, as Friedman notes, seems to be madness and suicide,⁹⁵ since H.D. bluntly presents how the marriage plot is more cultural than natural, enforcing the idea of patriarchy.⁹⁶ H.D. then questions: 'What was terrible? Was marriage – no it was death – terrible (A., p.101)? In such circumstances, to avoid death: 'She should have married. Then it would have been all right. Then she wouldn't have been a virgin, gone mad, simply, like Cassandra' (A., p.103). This reference to Cassandra, who was banished by Apollo for not consummating her relationship with him, suggests that society makes its nonconformists pay a price. 'Verene went mad since she couldn't (it was evident) march with events. Shirley shot herself since she couldn't march forward. Wasn't that it? The wave had lifted them to the crest' (A., p.194).

Once again, George becomes the hard representative of a patriarchy driving Shirley to her death. George had been kissing Hermione as well as Shirley, which would make Hermione recognise herself in Shirley.⁹⁷ As Guest suggests, it is highly probable that H.D.'s decision to marry Richard Aldington came out of fear rather than love, and was influenced by Margaret Cravens' (Shirley's) fate.⁹⁸ 'But who killed her?' (A, p.102), all these letters, meaning nothing, meaning everything. They had all killed her (A, p.103). Not only male society which is culpable for Shirley's death, but H.D. too feels her share of responsibility.

It was Hermione who had killed her. Hermione on May-day might have reached her. Shirley looking wan and odd, seeing that Hermione was unhappy. Shirley had seen this. Hermione might have reached across, said simply, "I am so unhappy." Hermione hadn't done this. Hermione had killed her. (A., p.103)

The brusque narrative of *Asphodel* presents how close women, including Hermione, were to Shirley's fate. Hermione's enormous guilt stems from not reaching out to her,

⁹⁵Friedman, *Penelope's Web*, p.177.

⁹⁶Ibid., p.176.

⁹⁷Ibid.

⁹⁸Guest, p.49.

for not recognising the root cause of her pain and despair. 'Intuition and fine feeling had not been fine enough to sense this. The very proximity of this other spirit. The very nearness of this authentic sister, tangled in a worse web than she was' (A., p.105). H.D. also cut her bond with Eugenia and Frances. She lost her ability to gain access to the sister-bond, reach other women's intuition; she feels broken as an individual and so she misses Shirley's plight. Shirley 'was alone too much. She had got away from home. She was, we thought, so happy' (A., p.105). H.D. misses Shirley because she could not accept that she loves where she hates. She would not disclose her pain until she realised that whilst she was attempting to detach herself from her mother, she was also destroying the mother imago to which she needed to be attached. She could not accept that, without accepting her demons, she could not come to terms with herself. She could not reach out to Shirley because she was judging herself according to male terms of success. She could not reach out to Shirley unless she recognised that women are different from men and accepted that defining one's self through another's consciousness is not a destroying but a nurturing force, regarding the female self. What killed Shirley was patriarchal society, but H.D. was acting as a pillar of that society by adopting male values.

H.D. finishes the first part with the following words: 'All gone. That is true love. That is true marriage. 'Fear gone. A white bullet-' (A., p.104). Through the oxymoronic use of white and bullet associated with death, H.D. opens up a space of multiplicity. The word choices embed aggressivity and reveal their multi-perspective readings as 'crystal-gazer', the 'gem-like' eyes of Shirley, Frances and Beryl that refract. Through this analogy, H.D. blurs the sharp distinction between violence and patriarchy. As Jacqueline Rose points out, 'if psychic life has its own violence; if there is an aggression in the very movement of the drives [...] then there can be no analysis for women which sees violence solely as an accident, imposition, or external event.'⁹⁹ For H.D., understanding her displaced anger sheds light on how aggression does not always end up in utter destruction but is necessary to reach another position, to be resurrected. To be born again, one needs to die or regenerate oneself within. H.D. then writes: 'The whole world was breaking and breaking for some new spirit' (A., p.114).

⁹⁹Jacqueline Rose, *Sexuality in the Field of Vision* (London: Verso, 2005), p.16.

This part has concentrated on *Asphodel*, which finds its origins in the traumatic experience of childbirth, pregnancy and motherhood. Postnatal trauma is cured through the act of creation, which is realised through repetition, acting out, working and avoidance. Thanks to her pregnancy, which does not hinder but fuels her creative drive, H.D. moves from ambivalent feelings of motherhood to satisfaction in its connection with authorship.

Men could do nothing to her for a butterfly, a frog, a soft and luminous moth of larva was keeping her safe. She was stronger than men, men, men – she was stronger than guns, guns, guns. The luminous body within her smote her ... It would give light in the darkness, she was certain, it would give light in the darkness, would, she was certain, glow pollen-wise in the darkness if the rest of her should be darkness, mysterious glow-worm within her would give light, show her the straight path ... the mysterious light that would show her, straight and narrow the road to her redemption. She was stronger than men, men, men, guns. (A., p.162)

The repeated words evoke living under the threat of the sound of guns, and the inevitable connection of men to guns. As critics such as Friedman assert: ‘the procreative politics of *Asphodel* is not a valorisation of motherhood, but rather the basis for a pacifist critique of the patriarchal order.’¹⁰⁰ Accordingly, ‘the birth of the baby births the mother as well, not only because the child gives her a new identity, but also because she is pregnant with herself. The baby mothers the self that is healed in the act of procreation.’¹⁰¹ ‘Hermione in Mrs. Darrington turned and festered, was it the spirit simply? Trying to get out, trying to get away, worse than having a baby a real one, herself in herself trying to be born’ (A., p. 145). While Hermione hopes that Shirley finds the desired ultimate reunion through her death, she recovers bliss through enhancing female identification, to which she was introduced with her baby who brings light at the end of the tunnel and makes her see the future. Hermione speaks about the ‘exchange of her baby’ to Beryl:

‘I want to make a bargain with you. If you promise never more to say that you will kill yourself, I’m going to give you something ... if you promise and promise that you won’t any more smuggle in those frightful and dangerous

¹⁰⁰Friedman, *Penelope’s Web*, p. 189.

¹⁰¹Ibid.

... things ... I'm going to ask you something. I want to make a bargain with you.' 'Yes.' 'I want to tell you something.' Can you bear me to tell you something?' 'Yes.' 'The little girl is not my husband's little girl ... do you understand these things?' 'I *hate* your Jerrold Darrington. I am so glad.' 'I want you to promise me to grow up and take care of the little girl.' 'Do you mean – do you mean- ?' A light is shining at the far end of a long, long tunnel. The glazed eyes of Beryl, the wicked eyes of some child Darius, the eyes that prodded prongs into the eyes, the eyes of intellect turned glazed with knowledge, cold with wisdom, were a wide child's eyes, were the eyes of an eagle in a trigo triptych, were eyes of an attendant angel on an altar. The eyes were wide eyes, bluer than blue, bluer than gentian, than convolvulus, than forgetmenot, than the blue of blue pansies.' (A., pp. 205–206)

The conversation between Hermione and Beryl recalls the name-exchanging of Moravian women. For Hermione, the baby is not a commodity that she exchanges to obtain something more favourable, but through the baby, both a recuperative and a bonding gift, she enhances the bond between herself, Bryher and Perdita. As a trio, they become more powerful than ever.

Through her writing, H.D. finds a balance between her mind and her body, between emotions and mind, between reproduction and artistic production. She acknowledges that she can reach perfection and be in a 'depressive position', not through favouring one over the other but through the confluence of these two binary oppositions. This acceptance enhances H.D.'s outlook and makes her confront her dualism through sublimation. By means of her narrative, H.D. fashions a new self at the end of each *roman à clef* and travels between paranoid-schizoid and depressive positions. In *Asphodel*, H.D. confronts her anger and opens up various readings of the era, through the First World War, and all the other wars that she could not name. The splitting in *Asphodel* paves the way for fusion in *HERmione*, where she would return to her homeland and dig down into her adolescent traumas.

Chapter Five: Hermione: Writing beyond the Beginnings

HERmione, though composed seven years after *Asphodel*, is a prelude to *Asphodel* and tells the story of H.D.'s years in Pennsylvania. H.D., as previously discussed, began to write prose fiction to overcome 'a tangle of bushes' and to see the way ahead again. This altered chronology indicates that there are emotional reasons for H.D. writing out of chronological order. There may be both editorial and psychoanalytical explanations for her choice to write about her adolescent years, 1906–1911 in particular, after writing on her war trauma and stillbirth, which happened around 1915. In this chapter, I endeavour to explain such explicit choices for a deconstructed chronologic linearity, a prominent feature of modernist forms, within a Kleinian psychoanalytic framework.

HERmione is a gestational novel, a prelude to *Asphodel*, that gives birth to H.D. To meet her needs, to symbolically mould herself into 'H.D. the writer' from 'H.D. the imagist', H.D. changes the biographical basis in *HERmione*. Though the novel gives an account of a highly symbolic 'nine months', the real events happened over a period of five years. The novel starts with Hermione, H.D.'s persona, being dismissed from Bryn Mawr in 1906, continues with George Lowndes' (Ezra Pound's) dismissal from Wabash college, and Hermione's meeting with Fayne Rabb (Frances Greg) in 1910, and terminates with Hermione's breakdown in 1911. By changing the chronology to a *roman à clef* form, H.D. gives birth to herself, creating her own internal mother image.

Most of the critics of *HERmione* emphasise that entangled within the story of love and betrayal is a submerged plot, it is the story of Hermione's struggle for identity.¹ Friedman and DuPlessis also point out that whilst the first part of the story is dominated by George Lowndes, the second part focuses more on Fayne Rabb.² Whilst I agree with all of these critics, I would suggest that, though submerged, this *roman à clef* centres on H.D.'s urges to repair and rehabilitate her mother, Helen Doolittle, who is represented by Eugenia in the text. Feminist critics have considered the maternal implications of

¹Christine Berni, 'The Recuperated Maternal and the Imposture of Mastery in HD's *Hermione*', *Women's Studies: An Interdisciplinary Journal*, 25.1 (1995), 51–71 (p.52).

²Susan Stanford Friedman and Rachel Blau DuPlessis, 'I Had Two Loves Separate', in *Signets: Reading H.D.* ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990) pp. 205–232.

H.D.'s work. For instance, Friedman and DuPlessis, as well as other critics such as Deborah Kelly Kloepper, S. Travis, Donna Krolik Hollenberg and Cassandra Laity, elaborate on Kristeva's formulation of the semiotic to interpret the pre-Oedipal narrative of *HERmione*. With these critics, the rhythmic, versatile, repetitious, fluid and regressive writing strategies of *HERmione* – previously considered madness³ – are thus connected to a larger frame of *écriture féminine*.⁴

Whilst I am indebted to these critics for their brilliant readings, and certainly agree that this is the novel of a pre-Oedipal mother, in this chapter I will suggest that H.D. needed to return to a pre-Oedipal mother not only to create a feminist writing strategy, but also to repair the good mother image that she previously destroyed because of her aggressive instincts, both in *Asphodel* and *Paint it Today*. To substantiate my argument, I will first read Klein's literary examples in parallel with H.D.'s matricide fantasies and reparation in *HERmione*, respectively. I will then discuss how Minnie, her sister-in-law, becomes the imagined 'bad object' image from the object world of Hermione's unconscious realm and is transformed into one of Helen Doolittle's surrogates, whereas Fayne, her lesbian love, and Mandy, their domestic help, represent fantasised good-mother images.⁵ Whilst discussing Hermione's displaced aggressiveness and her search for an image to develop her identity, I will also analyse how H.D. conveys her displaced emotions through narrative strategies that I label passive-aggressive. H.D. used these techniques, such as metonym, fragmentation, madness, heliograph, hypnotisation and gaps, to reveal and disguise, to break and accept the prevalent binary oppositions between mother and father, who are both simultaneously all-powerless and all-powerful.

In the previous chapter, I suggested that *Asphodel* can be read as a novel concerned with separation urges. To put it in Kleinian terms, the novel reveals the paranoid-schizoid

³Janice S. Robinson, *H.D., The Life and Work of An American Poet* (Boston: Houghton Mifflin Company, 1982), p.17. For early critics of *HERmione*, see L.S. Dembo, 'H.D. imagist and Her Octopus intelligence', in *H.D. Woman and Poet*, ed. by Michael King (Orono: University of Maine Press, 1986), pp.209–225. Diana Chisholm reads *HERmione* in connection with Freud's hysteria; Diana Chisholm, *H.D.'s Freudian Poetics: Psychoanalysis in Translation* (London: Cornell University Press, 1992), pp. 76–81.

⁴See Deborah Kelly Kloepper, 'Flesh Made Word: Maternal Inscription in HD', *Sagetrieb*, 3 (1984), 27–48. Also see S. Travis, 'A Crack in the Ice: Subjectivity and the Mirror in H.D.'s *HER*', *Sagetrieb*, 6.1. (1987), 123–140. Travis concentrates more on the work of Luce Irigaray and draws a parallel between 'la glace' (French word for both ice and mirror) and H.D.'s need to enter an alternative mirror stage.

⁵It is important to note that *HERmione* is populated with far more female characters than male ones. All of the characters can function as a displaced good or bad mother image. Female characters: Hermione, Mandy, Eugenia, Minnie, Fayne, Mrs. Rabb, George's mother, Miss Dennon, Bryn Mawr girls, Nellie Thorbe. Male characters: George, Carl Gart, Bernard Gart, Jimmie Farrand, Harold Grim.

position, in which the baby both loves and hates her mother. In *HERmione*, H.D. starts her journey of reparation towards her mother in an attempt to reconstruct the destroyed image. This gestational novel, birthing H.D. the writer, could not have been born without separation; both figuratively without *Asphodel* being written, and literally without separating from the mother. It should not be a surprise then that *HERmione* was written in the same year that H.D.'s mother, Helen Doolittle, died. Though the whole *Madrigal Cycle* becomes testament to H.D.'s search for her mother, *HERmione* should be read as addressing the reparative aspect, in which H.D. understands that she needs to achieve peace with her hatreds in order to come to terms with herself. Before going into a detailed analysis of how I relate reparation to *HERmione*, it will be very helpful to have a succinct explanation of 'reparation'.

When Klein discusses different aspects of 'human emotions' in 'Love, Guilt and Reparation (1937)', she clearly indicates that reparation is a fundamental element in love, as well as in all human relationships.⁶ The concept of reparation is a developmental stage that children must go through in order to become healthy adults. Emerging from the schizoid-paranoid position, in which the baby sees part-objects, in a depressive position the toddler comes to realise that these part-objects are indeed parts of the same object. This new insight into the object-relation world of the infant brings with it guilt and grief, since the damage that the infant has inflicted upon the bad mother might have harmed the good mother as well. The guilt, begetting fear of losing the good mother, who is a stabilizing psychological *Gestalt* for Kleinian analysis, engenders an inner void that is at the core of depression.⁷ Unlike Freud's ideas on depression, Klein believes that depression springs from the feeling of having hurt the mother. So, the anticipated reaction should not be one of mourning, 'which upholds the loss, but a work of reparation which conveys the child's experience that it may, through its own love, [...] cancel out the effects of its sadistic act, be they real or imagined.'⁸ True reparation, integral to the depressive position, is then possible as long as the guilt is not so

⁶Melanie Klein, 'Love, Guilt and Reparation (1937)', in *Love, Guilt and Reparation and Other Works 1921–1945* (London: Virago Press, 1988), pp. 306–343 (p.313).

⁷Ole Andkjaer Olsen, 'Depression and Reparation as Themes in Melanie Klein's Analysis of the Painter Ruth Weber', *The Scandinavian Psychoanalytic Review*, 27.1 (2004), 34–42 (p.36). Though the real name of the painter is, according to Olsen, Ruth Weber, for the sake of clarity I will be using Ruth Kjär, the name that Klein used in her article.

⁸*Ibid.*, p.36.

overwhelming as to induce despair, and it can generate concern and hope to repair the damage, and save the mother who gratifies.⁹

Reading *HERmione* in conjunction with Klein's paper on 'Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse' will help to clarify the connections that I draw between Klein's reparation concept and H.D.'s writing. The paper, read before the British Psychoanalytic Society in 1929, both elaborates upon Klein's analysis regarding art production, and introduces, albeit somewhat haphazardly, the term 'reparation' for the first time.¹⁰ Klein starts her analysis with Ravel's opera based on Colette's libretto.¹¹ In the second part of the paper, she concentrates on a series of paintings by Ruth Kjär.¹² Whilst Klein's first case study in this paper focuses merely on the destructive fantasies of a six-year-old boy, the second is more concerned with the idea of reparation in girls' development.

Ravel's opera, *L'enfant et les sortilèges*, Klein's first subject, opens with a rebellious six-year-old boy who does not want to do his homework, despite his mother's wishes. He simply wants 'to go for a walk in the park! [and he would] like best of all to eat up all the cake in the world.'¹³ A mother, who is only presented as a giant skirt with keys

⁹Elizabeth Bott Spillius, et al. *The New Dictionary of Kleinian Thought* (London: Taylor & Francis, 2011), p.470.

¹⁰This paper in a somewhat haphazard manner introduces for the first time the term 'reparation', which was later to become very significant when Klein fully developed her ideas on the depressive position. See, Olsen, 'Depression and Reparation', p.34.

¹¹It is important to note that in a similar vein to H.D., both Ravel and Colette were obsessed with their mothers. For further details see Richard Langham Smith, 'Ravel's Operatic Spectacles: L'Heure and L'Enfant', in *The Cambridge Companion to Ravel*, ed. by Deborah Mawer (Cambridge: Cambridge University Press, 2000), pp.188-212 (p.200, 204). Most of Colette's work focuses on the mother-daughter relationship, as well. Like H.D., Colette writes about her life at every stage and 'drew much of her material from her own childhood and her experience of being a Mother or [her mother]'. As Davies notes, 'No other writer appears to have told so much about herself as Colette, to have plundered so markedly her own life in each of its stages in order to create her different fictional aliases.' See Margaret Davies, 'Colette', in *French Novelists 1900-1930: Dictionary of National Biography*, Vol. 65, ed. by Catharine Savage Brosman (Michigan, Gale Research, 1988), p.44. For further details on Colette's work and the mother-daughter relation, see Laurie Corbin, *The Mother Mirror, Self-representation and the Mother-Daughter Relation in Colette, Simon de Beauvoir and Marguerite Duras* (New York : Peter Lang, 1996), pp.11-44.

¹²It is important to note that Klein's knowledge of paintings does not come from direct observations of them but rather from a newspaper article written by Karin Michaelis. So, whilst conducting my close readings I will also visit another article, written by Olsen on Ruth Kjär, in which the author draws directly from first sources or related materials about Kjär.

¹³Melanie Klein, 'Infantile Anxiety Situations Reflected in a Work of Art in the Creative Impulse (1929)', in *Love, Guilt and Reparation and Other Works 1921-1945* (London: Virago Press, 1988), pp.210-218, (p.210).

and scissors hanging down from her belt, scolds him: 'You shall have *dry bread* and *no sugar* in your tea!' (*emphasis added*).¹⁴ This threat not to provide nourishment evokes the bad-good mother split, for a good mother is always equated with a nourishing breast. The child, deprived of his dream of a gratifying mother/breast, flies into a rage. With 'all the weapons that the child's sadism has at its disposal,'¹⁵ he starts to destroy all the objects in his room: curtains, wallpaper, teapots and cups.¹⁶ He, in other words, attempts to destroy his mother's body from her body's content. He tries to stab the squirrel in the cage, seizes the cat, pokes the fire furiously, hurls the kettle, swings the tongs like a sword to tear the wall-paper, pulls out the copper pendulum of his grandfather's clock, and pours the ink out of the inkpot.¹⁷

Regarding the fantasy life of children, Klein points out that 'we see what we discover in the analysis of every child: that things represent human beings, and therefore are things of anxiety.'¹⁸ The child equates the squirrel in the cage and the clock's pendulum with his mother's absolute power over him, so he wants to destroy them.¹⁹ His attitude morphs his perception of the objects around him into menacing entities, each taking revenge for what they have suffered. As the inanimate objects carry on with their torture, the boy starts to feel alone and fearful. His grief, however, reaches its peak when he discovers that he has also damaged the book containing the picture of his beloved fairy princess, who can no longer comfort him. 'Half suffocated he takes refuge in the park round the house.'²⁰

If we read *HERmione*'s opening pages in parallel with Colette's libretto, we do not witness the first stage where Hermione might have attempted to destroy objects, which are fantasy symbols of the maternal body. *HERmione*, however, directly opens with terrifying and menacing objects that surround Hermione. Similar to the opera, objects change before Hermione's eyes and threaten her: trees hem her in (*HER*, p.4, 8), a liriodendron leaf becomes a lily-pad (*HER*, p.4), bees lift her into the air (*HER*, p.14), shadows threaten to cut her (*HER*, p.21) and walls swing about disconcertingly (*HER*,

¹⁴Ibid.

¹⁵Ibid., p.212.

¹⁶These domestic objects appear throughout *HERmione* as well.

¹⁷Klein, 'Infantile Anxiety Situations Reflected in a Work of Art in the Creative Impulse', p.210.

¹⁸Ibid., p.212.

¹⁹If we read Klein literally these are plain symbols of the penis in his mother's body.

²⁰Debbie Hindle, 'L'Enfant et Les Sortilèges Revisited', *International Journal of Psycho-Analysis*, 81 (2000), 1185–1196 (p.1186).

p.28). Before the object world starts to threaten and menace her, Hermione, like the boy in libretto, should have damaged these objects in her fantasy world. The boy starts to damage the objects around him because his mother could not respond to his needs and be the pleasing mother. Thus, to overcome this overpowering bad image of his mother, he directs his aggressive instincts towards symbolic objects. Though these matricidal feelings do not explicitly appear in *HERmione*, Friedman's writings on its manuscripts reveal that they crept into its earlier drafts: 'you never listen to what I say, mama. *I said you ought to be guillotined*. Your throat looks so pretty coming out of that ruffle ... like a moon flower' (*emphasis added*).²¹ These matricidal feelings surface more in *Paint it Today*, where Midget wants to kill her mother and compares herself to Orestes.

How did Orestes feel when he held the knife ready to slay his mother? What did Orestes see? What did Orestes think? [...] 'Your mother has betrayed your father,' spoke the present to Orestes. 'Your mother, your mother, your mother,' the present said to Midget, 'has betrayed, or would betray, through the clutch and the tyranny of the emotion, the mind in you, the jewel the king your father gave you as your birthright. Look,' said the present, 'and choose. Here is a knife, your mother. She has betrayed or would betray that gift. (*PIT*, pp.42–43)

Similar to the boy in the libretto who abhors her mother for terrorising him by not being the nourishing mother imago, which is invoked by 'no sugar and 'dry bread', H.D. loathed her mother because she could not nourish her daughter with the image that H.D. sought. Both in *Tribute to Freud* and *HERmione*, H.D. reproaches her mother's self-effacement. Despite being gifted in music, her mother denied her musical talent in deference to her uncle, J. Fred Wolle, who later established a Bach festival, for which Bethlehem is chiefly known today.²² Her mother did not believe in her painting skills, either. H.D. notes: 'I wanted to paint like my mother, though she laughed at her pictures we admired so.'²³ When asked by Freud about whether her mother sang or not, she declared: 'I said she had a resonant beautiful voice but that she had some sort of block or repression about singing.'²⁴ 'Obviously', she wrote in *Advent*, 'this is my inheritance.

²¹Susan Stanford Friedman and Rachel Blau DuPlessis, 'I Had Two Loves Separate', p.210.

²²Norman Holmes Pearson, 'Foreword', in *Tribute to Freud* (New York: A New Directions Book, 1974), pp.v–xiv (p.viii.).

²³H.D., *Tribute to Freud* (New York: A New Directions Book, 1974), p.117.

²⁴*Ibid.*, p.176.

I derive my imaginative faculties through my musician-artist mother.²⁵ Though H.D. knew that her mother was her inheritance, she also knew that because of her 'morbidly self-effacing' features, this inheritance was not easy, leading on to her accusing her mother of not being a role model that could have inspired her daughter.

Through a vivid portrayal of herself drowning in a bog, H.D. implicitly hints at her anger towards her mother, even if it is not as explicit as in *Paint it Today*:

Her Gart went round in circles. "I am Her," she said to herself; she repeated, "Her, Her, Her." Her Gart tried to hold on to something; drowning she grasped, she caught at a smooth surface, her fingers slipped, she cried in her dementia, "I am Her, Her, Her." Her Gart had no word for her dementia, it was predictable by star, by star-sign, by year [...] She couldn't see the way out of *marsh and bog*. (*HER*, p.3, *emphasis added*)

Though this passage is about her dismissal from Bryn Mawr, the story underneath concerns Hermione's anger towards her mother who betrayed her own and her daughter's artistic gifts; Eugenia (surrogate for Helen Doolittle) made Hermione feel insufficient by letting her attempt to adjust to her father's ideals, such as being a 'Marie Curie'. However, she failed in the 'conic section' (*HER*, p.5). 'Science, as Bertram Gart (proxy of her brother) knew it, failed her' (*HER*, p.6), she 'failed to reach Bertrand' (*HER*, p.18). This passage, like the libretto, echoes the inner conflict of Hermione. Though there is no explicit anger throughout the passage, an analysis of the passage reveals that it is full of aggressive instincts, as H.D. subtly plays with sentences and words, creating psychological and linguistic twists. At the level of the sentence, the usage of simple, short and to-the-point repetitive and rhythmic sentences is quite significant. 'I am Her [...] repeated Her, Her, Her, [...] I am Her, Her, Her.' This sentence can be compared to a machine gun's rhythmic firing, and it can also be seen as a baby who vomits its aggressive impulses, targeting Mother Nature. Throughout her writing, H.D. identifies star signs and the stars, both the Morning Star (Moravian) and the Evening Star (Venus), with her own birth and the investable inheritance from her (m)other, so her destiny is in the stars, in the Mother Nature. That said, the marsh and bog allegory portrays her projected unwanted parts as a result of her aggressive

²⁵Ibid., p.121.

instincts; these two words, which can also be associated with expulsions from the body in the form of defecation, connect to Melanie Klein's ideas as well. According to the Kleinian concept, projecting his/her bad parts onto his/her mother is the innate reaction of the baby. Writing the explosion of bad parts through Mother Nature on paper affords H.D. the opportunity to write her pain and anger out of her body, so she simultaneously becomes the container of the narrative and is contained by the narrative.

Another point to note is that by dissolving the first-person narration into the third, she becomes the object of herself. As I have discussed in Chapter Three, this can be read as a psychological splitting, providing her with narrative distance to retell her story. I would further suggest that by dividing herself into part-objects and projecting these part-objects into her writing, she mothers herself. The writing itself then becomes a surrogate for H.D.'s mother, and both her writing strategy and the text become her mother in order to nourish her writing self. To write, as Klopfer suggests, means relinquishing the mother.²⁶ With the initials 'H.D.' which might stand for both Hilda Doolittle and Helen Doolittle, H.D. literally and figuratively mothers herself throughout her writing.

HERmione, much like her other autobiographical novels, contains an invocation of nature. H.D. writes in a stream of consciousness about Pennsylvania, her birthplace, her motherland:

Pennsylvania. Names are in people, people are in names.
Sylvania. I was born here. People ought to think before
they call a place Sylvania. Pennsylvania I am part of
Sylvania. Trees. Trees. Trees. Dogwood, liriodendron
with its green-yellow tulip blossoms. Trees are in people.
People are in trees. Pennsylvania [...] Pennsylvania had
her. She would never get away from Pennsylvania. (*HER*,
p.5)

Associating Pennsylvania with a female name, Sylvania, and repeating the sentences 'I am part of Sylvania, and I was born in Sylvania' reinforces the idea that she links her birthplace with her mother. Within the harmony of Mother Nature she finds her mother, on whom she can easily project her bad as well as good parts, and thus reach the

²⁶Deborah Kelly Klopfer, *The Unspeakable Mother: Forbidden Discourse in Jean Rhys and H.D.* (London: Cornell University Press, 1989), p.22.

depressive position. The writing embraces the aggressive impulses of H.D. She also manages to project her aggressive instincts, specifically the instinct to destroy her mother's body, through aggressive writing techniques such as fragmentation, non-linearity, a regressive writing style and the semiotic lexicon. To reach the lost pre-Oedipal mother who only lived in the pre-language period, she needed to kill the symbolic mother who submitted to the father's law. Then, the violence towards the maternal body, according to Klopfer, turns textual violence against the symbolic.²⁷

When we return to the opening passage, we note that the writing creates a 'nauseous' feeling in the reader. This queasy narrative strategy that permeates both *HERmione* and *Asphodel* overlaps with the Kristevan notion of abjection. The abject captures the need to separate from the maternal body, as well as the guilt of damaging it whilst separating. The abject, according to Kristeva, is the first feeling of horror that babies experience when they enter into the struggle of individuation. 'It [...] causes the nauseated repulsion which is a part of abjection.'²⁸ This 'mingled repulsion and attraction [...] informs the infant's first awareness of the mother as other.'²⁹ This is, as Klein argues, 'a time dominated by fear and rage: the infant feels helpless and tries to protect [him/]herself with phantasies of destruction carried out on the body of the mother.'³⁰

These fantasies of destruction, however, bring with them the guilt of damaging the comforting mother image, whose presence anchors the universe of the child. This ambiguous state, the abject, is further portrayed through Hermione's failure to define herself, as she could not anchor herself to something. '[S]he tried to concentrate on one frayed disc of green, pool or mirror that would refract an image. She was nothing. She must have an image no matter how fluid, how inchoate' (*HER*, p.5). Despite her efforts to '[peer] up into the branches', 'focus one leaf to hold her', clutch at the upright stairpost, sit stonily before her desk (*HER*, pp.4, 5, 24, 31), she continues to 'feel boundaryless',³¹ an 'unincarnated entity' (*HER*, p.10). This strained process of establishing the mother as other and finding a balance between the self and the (m)other will repeatedly surface throughout *HERmione* and become a tense thread linking

²⁷Klopfer, *Unspeakable Mother*, p.15.

²⁸Corbin, p.50.

²⁹Ibid., p.8.

³⁰Ibid., p.12.

³¹Berni, p.52.

passive-aggressive writing strategies, the narrative itself and Hermione's aggressive unconsciousness.

This queasy beginning of the novel also acts as a prolepsis to images of engulfment and the eating problems permeating *HERmione*. Throughout the novel, Hermione perpetually writes: 'I am the word AUM. She said Em, Hem, Um, clearing her throat (*HER*, pp.32, 38, 175, 193) and something either chafed at her throat (*HER*, p.29) or 'her breath made a runnel in her throat'. The obsessional writing about her throat, the alimentary canal and the site of voice, as Klopfer points out in 'Flesh Made Word', should be read as interconnected with her anorexic tendencies throughout the novel (*HER*, pp.35, 87, 122).³² These two metaphorical obsessions, engulfment and eating, as Moran points out, suggest 'a problematic relation to the mother and the female body.'³³ That women correlate their ambiguous feelings about the maternal body with images of eating is a frequent point of discussion for Melanie Klein and Julia Kristeva.³⁴ For Kristeva, food loathing is 'the most archaic form of abjection.'³⁵ To eat, as Kristeva suggests, 'is to merge with the mother; to refuse food may express a desire for separation and autonomy.'³⁶ Drawing on Klein, Kim Chernin argues that eating disorders may, on the one hand, spring from the daughter's desire to cut off her continuity with the mother. On the other hand, the daughter retains 'a sense of guilt that her needs – particularly her oral needs – have caused her mother's depletion. Not eating, then, is not only an act of separation but is also an act of atonement.'³⁷

This discussion of the daughter's ambiguous urges towards her mother embodies my argument about Hermione's anger towards her mother, and her wish to repair the damage caused by these aggressive impulses. To repair the image that she has previously destroyed, the daughter should either recognize her anger and negate it with love for her mother, or transform it into a passive form and deal with it without making any further damages to the internalized good image of the mother. To break free, as

³²Klopfer, 'Flesh Made Word', p.38.

³³Patricia Moran, 'Unholy Meanings: Maternity, Creativity, and Orality in Katherine Mansfield', *Feminist Studies*, 17.1 (1991), 105–125 (p.106).

³⁴*Ibid.*, p.106.

³⁵Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982), p.2.

³⁶Moran, p.106.

³⁷Cited in Moran, p.107.

already argued, means, terrifyingly, to 'kill the mother,'³⁸ so this attempt to separate from the mother engenders guilt, both in Hermione and in the boy of the libretto. What is implicitly acknowledged in *HERmione* is explicitly revealed in *Paint it Today*. Just after recording the passage with 'Orestes', the reader is plunged into another interior monologue of Midget, which reveals the guilt that arose as a result of her desire to kill her mother, or in other words, as a result of her desire to separate from the mother:

Do you remember those marzipan fruits she used to get you? She redressed that hopeless doll many, many times when any other mother would have flung it on the dust heap. What of that birthday when she put morning glories through the string of every birthday parcel and addressed each of the eight separate parcels with a separate pet name? What of that wonderful convalescence from scarlet fever when you found on your pillow – 'Stop', said the mind of Midget. (*PIT*, p.43)

This passage overlaps perfectly with Klein's idea of the guilt the baby feels as a result of the damage that it has done to their loved one. Midget's mind, however, refuses to listen to her guilty feelings and continues with her explosion: 'you are tyrannizing me. You are hurting me' (*PIT*, p.43). These explicit revelations become the textual unconscious of *HERmione* and are disguised within the prevalent use of ellipses.

These attacks on the mother's body, to rob it of its content, namely the father's penis, faeces and children, according to Klein, engender anxiety for fear that the mother might in her turn rob the little girl/boy of the contents of her/his body.³⁹ This fear is also portrayed in Colette's libretto through the image of the mother with the 'scissors' symbol, corresponding with the mother's power to destroy and cut the internal objects of the boy's body. If the Demeter myth is read with this in mind, we notice that it illustrates this phenomenon. The Hymn to Demeter depicts the transformation of the lovely Demeter into the dreadful mother, once she is separated from her daughter. Demeter, anguished by the separation from her daughter, creates the most dreadful and

³⁸Susan Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge: Cambridge University Press, 1990), pp.220, 278.

³⁹See S. Fairfield, 'The Kore Complex: the Myths and Some Unconscious Fantasies', *International Journal of Psychoanalysis*, 75 (1994), 243–263. Fairfield states that 'the kore, [Persephone's name before entering the underground world] *par excellence*, represents the child of either sex struggling both to escape and to retain its feminine identification with its mother.' See, Fairfield, p.249.

cruel year over the ‘all-nourishing earth’, to the point that she may almost ‘destroy’ the whole race by ‘robbing’ them of all their gifts.⁴⁰ In Klein’s view, this anxiety represents the little girl’s earliest danger-situation and becomes the deepest anxiety of all for girls. ‘At a later stage of development the content of the dread’, as Klein further remarks, ‘changes from that of an attacking mother to the dread that the real, loving mother may be lost and that the girl will be left solitary and forsaken.’⁴¹

Overlapping with Klein’s theory, the guilt of damaging the maternal body is revealed in *HERmione* through Hermione’s fear of being left alone and deprived of a loving mother who can soothe her. Her fears are revealed immediately after recording this queasy beginning of the novel and find their voice in the following lines: ‘She wasn’t now any good for anything [...] Nothing held her, she was nothing holding to this thing’ (*HER*, p.4). ‘[S]he was good for nothing’ (*HER*, p.6). ‘Everything was something to everyone but nothing was anything to her’ (*HER*, p.29), ‘it is true ‘Venice’ had meant nothing’ (*HER*, p.44). ‘I’m too strong and I’m nothing and I’m frightened’ (*HER*, p.176), ‘there would be nothing left ... nothing left’ (*HER*, p.182), ‘nothing could bring the thing back, no words could make the thing solid and visible and therefore to be coped with’ (*HER*, p.213). ‘I know nothing, knowing everything’ (*HER*, p.216–217). ‘One I love, two I love. I am in love with ... *nothing*’ (*HER*, p.219). Boy, in a similar vein, interjects: ‘they love each other. They are happy. They have forgotten me ... I am alone.’⁴²

To further my analysis, I will weave H.D.’s narrative of ‘lack’ with Klein’s second subject, Ruth Kjär’s paintings, which offers striking parallels to *HERmione*. Klein, in the second part of her paper, interprets an article entitled ‘The Empty Space’ by Karin Michaelis. In the article, Michaelis portrays her friend, the painter Ruth Kjär, as a beautiful, rich and independent person with exceptional artistic feelings. These feelings,

⁴⁰See Beth J. Seelig, ‘The Rape of Medusa in The Temple of Athena: Aspects of Triangulation in The Girl’, *The International Journal of Psychoanalysis*, 83.4 (2002), 895–911 (pp.901–902). Herman discusses that Persephone actually wanted to put some distance between her mother and herself. See Nini Herman, *Too Long a Child: The Mother-Daughter Dyad* (London: Whurr Publishers, 1999), pp.48–72. Hirsch’s version of telling the story recalls and directly connects to the images of Kleinian psychoanalysis. See Marianne Hirsch, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (Indianapolis: Indiana University Press, 1989), pp.28–42.

⁴¹Klein, ‘Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse’, p.217.

⁴²Hindle, p.1186.

however, did not move beyond the arrangement of her house and did not find the chance to flourish as creative talent. This lady was, at certain times, subject to severe depression, very much like H.D. To describe Kjær's depression, Klein quotes from Michaelis' article:

There was only one dark spot in her life. In the midst of the happiness which was natural to her, and seemed so untroubled, she would suddenly be plunged into the deepest melancholy. A melancholy that was suicidal. If she tried to account for this, she would say something to this effect: 'There is an empty space in me, which I can never fill!'⁴³

This lack, this empty space, echoes the lacks that are represented in H.D.'s narratives. In a Kleinian analysis, Kjær's constant feeling of lack is produced, not by Freud's penis envy, but by the lack of an internalised good mother. Hermione, the protagonist, must similarly confront an empty space after a maternal loss produced by her aggressive instincts, whilst H.D., the narrator, confronts the empty space, which had occurred due to her mother's death.⁴⁴ To answer the root causes of the lack in H.D., we should carry on a bit more with the story of this Danish painter, and see Klein's psychoanalytical interpretation of 'empty space.'

Kjær's home was full of her brother-in-law's pictures. But one day one of the pictures was sold and left an empty space on the wall, this empty space 'which in some inexplicable way seemed to coincide with the empty space within her.'⁴⁵ 'The empty space grinned hideously down at her', at which point she decided to 'daub a little on the wall' until a new picture arrived.⁴⁶ She then ordered paint and brushes, though she did not have the slightest idea about how to paint; as Michaelis puts it, 'She had never squeezed paint out of a tube.'⁴⁷ She starts to make strokes at random on the empty wall, whilst waiting for things to arrive. Much to her husband's and brother-in-law's surprise, her very first painting, a 'life-seized figure of a naked negress', was a big success and

⁴³Klein, 'Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse', p.215.

⁴⁴In a similar vein, in Woolf's *To the Lighthouse*, Lily Briscoe completes her painting only in the second part after the death of the mother. Though the death creates an emptiness in the daughter (or in Woolf's case, daughter figure), it can also be read as an emptied space for the daughter to step into and assert herself.

⁴⁵Klein, 'Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse', p.215

⁴⁶*Ibid.*

⁴⁷*Ibid.*, p.216.

became a solution to Kjär's recurrent melancholia.⁴⁸ Hermione, for a long time, also saw painting as a solution to her problems: 'Mama should have lent me that old paint box' (*HER*, p.194). But as her mother belittled her own artistic talent as well as her paintings, she could not pass it on to her daughter. So, Hermione needed to find a new medium to fill the void. Just as it did not occur to Kjär until she saw the empty space on the wall and saw that she could fill her 'void' by painting, 'it had not occurred to Her[mione] to try and put the thing in writing' (*HER*, p.71).

Klein asks 'what is the meaning of this empty space within Ruth, or rather, to put it more exactly, of the feeling that there was something lacking in her body?'⁴⁹ The empty space in Ruth or H.D.'s nebulous identity, 'which is at the core of depression,'⁵⁰ emerges from the annihilation of the good-mother image. To dispose of recurring depression, it would be necessary to merge the unfathomable 'empty space' with the visible empty space on the wall, as in the case of Ruth, or with the empty space of blank paper, as in the case of H.D. The symbolic representation of the inner void can then be filled with creative work. The compelling urge to paint or write in H.D.'s case, according to Klein, flourishes from the 'desire to make reparation, to heal the 'injury psychologically done to the mother and also to restore herself.'⁵¹ Whilst Ruth eventually succeeds through her series of pictures, H.D. manages to express and repair the kernel of her misery through her series of autobiographical *romans à clef*. Both of these women aspire to express their desire to repair the damage that they feel 'has been caused by their aggressive impulses' or 'infantile feelings of revenge.'⁵²

A work of art, according to Segal, who draws from Klein, emanates from the desire to restore and re-create a lost loved object. Freud further suggests that the artist 'finds a way of return from this world of fantasy back to reality; with his special gifts he moulds his fantasies into a new kind of reality.'⁵³ So, through psychoanalysis, the 'swing-swing' (*HER*, p.25) gate between unconsciousness and consciousness, the artist will be able to liberate his/her blocked creativity and re-create his/her lost loved object. This is

⁴⁸Ibid., p.217.

⁴⁹Ibid.

⁵⁰Olsen, 'Depression and Reparation', p.36.

⁵¹Klein, 'Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse', p.218.

⁵²Olsen, 'Depression and Reparation', p.36.

⁵³Cited in Hanna Segal, 'A Psychoanalytic Approach to Aesthetics', in *Reading Melanie Klein*, ed. by Lyndsey Stonebridge and John Phillips (London: Routledge, 1998).

undoubtedly one of the reasons why H.D. was always very thankful to Freud, though she did not always agree with him. In *Tribute to Freud*, the extensively recorded theme of H.D.'s analysis with Freud was her mother's extraordinary and continuing influence on her, even after her death.

In *Tribute to Freud*, most of Freud's interpretations of H.D.'s voyage to Greece, her dreams, and her occult experiences centre on her longing to find the lost mother-attachment. 'The Professor', H.D. writes, 'translated the pictures on the wall ... as a desire for union with my mother' and continues: 'I was physically in Greece, in Hellas (Helen).'⁵⁴ In her letter written on 23 March 1933, H.D. shares Freud's diagnosis with Bryher: 'F. says mine is absolutely FIRST layer, I got stuck at the earliest pre-OE stage, and 'back to the womb' seems to be my only solution. Hence islands, sea, Greek primitives and so on. It's all too, too wonder-making.'⁵⁵ H.D. reveals to her reader later in the narrative that she was indeed aware of her 'mother fixation' when she travelled to Greece in 1915, well before she went into analysis with Freud. 'Delphi and the shrine of Helios (Hellas, Helen)', as H.D. records, 'had been really the main objective of my journey.'⁵⁶ Also in *Advent*, she writes:

When I told him of the Scilly Isles experience, the transcendental feeling of the two globes or the two transparent half-globes enclosing me, I said I supposed it was some form of prenatal fantasy. Freud said, 'Yes, obviously; you have found the answer, good – good.'⁵⁷

Before H.D. went into analysis with Freud, in *HERmione* (1927), she had extensively used a psychoanalytical lexicon; although she emphasises that the adolescent Hermione would not have known what an Oedipus complex, inferiority complex, mother complex or a guilt complex was (*HER*, pp.15, 47), H.D., the narrator, was acquainted with these terms by 1927. By contextualising her Oedipus complex, inferiority complex, mother-fixation and guilt complex with symbols throughout *HERmione*, she constantly wrote about how desperately she needed to create an image for herself, of herself – an identity. To create an image of herself, she needed her mother: 'Paradoxical as that may sound,

⁵⁴H.D., *Tribute to Freud*, p.44.

⁵⁵H.D.'s letter to Bryher on 23 March 1933 cited in Susan Stanford Friedman, *Psyche Reborn: the Emergence of H.D.* (Bloomington: Indiana University Press, 1981), p.132.

⁵⁶H.D., *Tribute to Freud*, p.49.

⁵⁷*Ibid.*, p.168.

girls need their mother's cooperation in detaching themselves from them.'⁵⁸ H.D. needs to find a way to sail between the 'Scylla of Electra's murderous hate and the Charybdis of total symbiosis.'⁵⁹

In London, the expatriate H.D., likely aware of her mother-fixation, began to write to repair the mother she 'killed'. As Eugenia repeatedly says in *HERmione*, 'Hermione this will kill me' (*HER*, p.95). To repair her mother image and to protect the ego from total despair, the ego 'must have recourse to violent defence mechanisms such as omnipotent control, a partial regression to the paranoid-schizoid position and its defences: splitting, idealisation, denial, projective identification, etc.'⁶⁰ H.D. uses all of these defence mechanisms and converts them into a narrative strategy, some of which I have previously discussed in my *roman à clef* chapter. In this chapter, I will focus on how H.D. uses the defence mechanism of splitting as a narrative strategy to convey both her aggression and love towards her mother. H.D. splits her mother into two, as the Kleinian baby would do. The splitting of the mother imago, according to Klein, is to preserve a relationship to a good object and 'to shield it from her own sadistic impulses.'⁶¹ Minnie and George, on the one hand, become representative of the fantasied 'bad mother'; Mandy and Fayne, on the other hand, are transformed into surrogates of the fantasised 'good mother'. Whilst the anger and 'sadistic' attacks are turned against Minnie and Pound, all her love is channelled towards Mandy and Fayne, representing an all-loving mother who can nourish Hermione.

Minnie becomes Hermione's favourite brother's wife. Losing her brother to Minnie, Hermione 'feels outraged and betrayed.'⁶² This marriage means a break in their relationship. Her beloved brother, who was once only Hermione's object of love, now becomes Minnie's. Two revelations in *Tribute to Freud* help us to recognize the significance of H.D.'s deep love for her brother: 'He knows that she will come back because he is older and is admittedly his mother's favourite.' And 'she [her mother] likes my brother better. If I stay with my brother, become part almost of my brother,

⁵⁸Hendrika C. Freud, *Electra vs Oedipus: The Drama of the Mother-Daughter Relationship*, trans. by Marjolijn de Jager (Sussex: Routledge, 2011), p.2.

⁵⁹Ibid.

⁶⁰Segal, p.202.

⁶¹Spillius, p.86.

⁶²Friedman and DuPlessis, 'I Had Two Loves Separate', p.210.

perhaps I can get nearer to *her*.⁶³ By equating herself with her brother, ‘a male double of [a] twin of H.D.,’⁶⁴ H.D. attempts to become her mother’s favourite. So losing her brother would also mean losing ‘an image of herself’, which she was desperately seeking. Along with stealing the fantasised twin image of Hermione, Minnie, with her morbid and self-effacing features, is not the twin sister that Hermione imagined for herself. Minnie becomes the ‘bad object’ from the object-world of Hermione’s unconscious realm, and transforms into onto one of Helen Doolittle’s surrogates.

Before H.D. introduces Minnie to the reader, she introduces her dog, Jock. ‘Jock was an *ungracious substitute* ... her instinct was to *beat him off* as he was not her dog but she saw instantly the inanity of her idea’⁶⁵ (*HER*, p.5, *emphasis added*). The passage immediately following this one continues with Jock and Eugenia’s command: ‘Jock was the colour of gingerbread [...] the colour of Minnie’s over-colourful hair.’ ‘Minnie is my sister’ had been prescribed to her by Eugenia, who said ‘in our family my mother never referred to Nell or Carnia as daughters-in-law.’ H.D.’s usage of metonymic chains builds interesting connections and offers to the reader a glimpse into Hermione’s unconscious that leaks through the chained words. After associating Jock’s colour with Minnie’s colourful hair in a narrative shift, H.D. accounts for how Eugenia insists that Hermione call Minnie ‘a sister’ because of ‘a rule that had roots moss-grown in Pennsylvania’ (*HER*, p.10). Though the command to call Minnie a sister sounds ‘illogical’ to Hermione, the knowledge of the moss-grown rule affects Hermione’s speech, as it had previously affected Eugenia’s. But her affected speech does not change the perception of Hermione’s dream-sister:

A sister was a creature of ebony strung with wild poppies
or an image of ivory whose lithe hips made parallel and
gave reflection of like parallel in a fountain base. A sister
would run, would leap, would be concealed under the
autumn sumac or lie shaken with hail and wind, lost on
some Lacedaemonian foothill. A sister would have [a]
companion hound [...]. (*HER*, p.10)

⁶³H.D., *Tribute to Freud*, pp. 29, 33.

⁶⁴Friedman and DuPlessis, ‘I Had Two Loves Separate’, p.209.

⁶⁵Later, she pushes it off, see *HER*, p.15, Mandy hitting it with a broom and Jack ... said ouch-ouch dramatically, see *HER*, p.31.

Minnie is not the wild sister that Hermione seeks. As she cannot fulfil Hermione's desire for a sister, she becomes the receiver of H.D.'s un-projected aggressiveness towards her mother. Minnie's dog, recalling Klein, therefore transforms into a symbolic object of anxiety, representing Minnie. Hence, like the boy in the opera, Hermione's desire to 'beat' the dog disguises a layered representation of Hermione's deep-seated anger. As Hermione cannot directly reveal that she wants to beat her mother because of her self-effacing nature and not believing in herself, thereby making her daughter feel inadequate, her anger needs to be displaced. Minnie hence becomes the outlet for Hermione's aggressive impulses, on the ground that she is not her ideal twin-sister. Though Minnie is the receiver of Hermione's aggression towards her mother, she cannot be a person that Hermione can destroy with her sadistic impulses, since she is, nevertheless, the wife of her beloved brother. So, the last link in the chain, Minnie's dog, becomes the receiver of all her sadism. The association of the dog with Minnie through their similar hair colour generates for Hermione a perfect spot where her anger can be poured. It is, further, worth noting that this is one of the few instances when Hermione explicitly expresses her anger towards something. On other occasions, she tends to be passive-aggressive. When she gets angry towards Minnie, she often bangs doors: 'Oh, my head, can't you ever shut the screen door quietly? [...] I am awfully sorry Minnie but you know this door swings and won't fasten till you bang it' (*HER*, p.40). Alternatively, she feels 'sauvé' and giggles when the phone rings, for 'Minnie would be found dead if the telephone went on burr-ing and nobody answered it' (*HER*, pp.40–41).

Despite their prescribed sisterhood, Hermione separates herself from Minnie by creating two distinct mothers: 'Eugenia' and 'mother.' Hermione emphasises that she will not call her mother 'Mother', because Minnie uses this particular word to address the same person. Two distinct signifiers, Eugenia and Mother, engender two different 'signified' beings, thus two different people. H.D. employs the same signifier-signified separation for her brother: 'Bertie. I called Bertrand Bertie. I never call Bertrand Bertie since Minnie started calling him Bert' (*HER*, p.37). Just after recording this passage, Hermione laments her inability to explain to Minnie the feeling of a stillbirth, a feeling that both her mother and she herself had experienced. The experience of a dead child, ironically, becomes the one that connects mother and daughter, as well as the one which distances Minnie from her mother. The linguistic splitting and emotional alienation

offer H.D. the ability to keep the good mother solely to herself, whilst what remains is left to Minnie as the 'bad' mother. In the following extract, Hermione calls Eugenia 'mother' and she corrects herself immediately afterwards, and accuses Minnie of having hypnotised her.

Rock, rock in the rocking chair, rock, rock in the rocking chair. A great beetle flung in, humped against the window at the back of the rocking chair. Beat his nose on the wire screen, fell with a thud, recovered, crawled limply and darted off miraculously recovered, in another direction. 'Now why did that beetle go in that direction?' 'wh-aaat?' 'I said, mother was speaking of it.' Minnie had hypnotized me into saying mother. The person Minnie calls mother is not my mother. My mother is Eugenia. Eugenia was saying (HER, p.38. emphasis added)

Hypnosis is a strategy that Freud used at the beginning of his career 'to get through the root causes of his patients' illness.'⁶⁶ In the above-quoted passage, H.D. uses this psychoanalytical technique as a narrative strategy, with Minnie becoming the person who hypnotises Hermione. So, the stream of consciousness technique gives a glimpse into her unconscious childhood despair. Preceding Minnie's hypnotisation, Hermione's mind travels through a metonymic chain of words: mother, rock, rocking chair,⁶⁷ beetle, humped, beat, fell with a thud, recovered, crawled limply, and darted off. She then realizes that she needs 'to change direction'. The rocking chair that her mother is sitting on is reminiscent of the nursery rocking chair: 'rock a bye baby, on the tree top/ when the wind blows the cradle will rock.' Plunging deep into the nursery, beetle might be read as symbolic of a child knocked out by the relation to the mother. But, once more, Minnie becomes the target of Hermione's associations, reflecting her aggressive impulses, for she 'had hypnotized' her.

By projecting her hostility onto Minnie or Jock, rather than her mother, as she did in *Paint it Today*, she could ease her guilt. However, to reach true reparation Hermione needed to acknowledge that both good mother and bad mother were the same person: Eugenia. Acknowledging that 'there is a black rose growing in [everyone's] garden'

⁶⁶Pamela Thurschwell, *Sigmund Freud* (London: Routledge Critical Thinkers, 2000), p.20.

⁶⁷This recalls the 'Rock a Bye Baby' lullaby, which is charged with maternal ambivalence. See Marina Warner, *No Go The Bogeyman: Scaring, Lulling and Making Mock* (London: Chatto & Windus, 1998), p.17, p.200.

(*HER*, p.41), necessitates the internalisation of one of the Delphic maxims: ‘*gnothi seauton*’. Hermione comes to the realisation that ‘she did not know what *gnothi seauton* means (know thyself). To know herself she would know Minnie’ (*HER*, p.47).

The mind of Hermione was a patchwork of indefinable association. She must escape Gart and Gart Grange, the Nessus shirt of guilt, phobia. Rehabilitation. To be rehabilitated meant tearing fibre and flesh out with the Nessus shirt of ‘be careful of the hall floor’ and Minnie’s ‘I know you never liked me’. (*HER*, p.24)

This passage disguises Hermione’s accusations about her mother within the myth of Nessus’ Shirt, the poisoned shirt. ‘Nessus shirt of ‘be careful of the hall floor’’ and Minnie’s ‘I know you never liked me’ are two parts of the same thing, and they deftly highlight the unconscious world of Hermione. The first thing she needs to do away with is the protective side of her mother; Eugenia controls Hermione’s food intake, garment choices, social reputation and even language. So, Eugenia suffocates Hermione or, as Irigaray suggests, ‘With your milk, Mother, you fed me ice.’⁶⁸ And the second part reflects the guilt she suffers as a result of her not being able to accept the milk she was offered. In order to be reunited with her mother, accept her milk with its frozen side as well as its nourishing side, the daughter needs to take some responsibility for healing this wound.

H.D., in *The Gift*, recognizes her mother’s victimization: ‘How could I know that this apparent disappointment that her children were not gifted was itself her own sense of inadequacy and frustration, carried a step further?’ (*G.*, p.51)⁶⁹ This acknowledgment makes H.D. realise that her mother’s attitude was not from disbelief in her daughter, but rather from an internalised ‘inferiority complex.’⁷⁰ Though *The Gift* brings H.D. to the full recognition of her mother, throughout *HERmione* she takes two stances towards her mother: that of the child who needs to feel the mother’s unconditional love, and that of the adult writer who sometimes seems to feel the need for freedom and to escape from her mother. Concomitantly, the reader witnesses on the one hand a ‘powerless’ mother

⁶⁸Luce Irigaray, ‘And the One Doesn’t Stir without the Other’, trans. by Helene Vivienne Wenzel, in *Feminist Social Thought: A Reader*, ed. by Diana T. Meyers (London: Routledge, 1997) pp.320–327 (p.326).

⁶⁹Friedman and DuPlessis, ‘I Had Two Loves Separate’, p.220.

⁷⁰For further details on the victimisation of female artists by male mockery see Tillie Olsen, *Silences* (New York: Delta, 1978).

who upholds conventions by exhorting her daughter to marry a convenient person, obeys the expected norms by becoming ‘the angel in the house’ and sacrifices herself for the comfort of her husband. H.D. explicitly portrays her mothers’ self-effacing nature: ‘I can knit in the dark. I can’t sew in the dark. Your father likes the light concentrated in a corner. He can work better if I’m sitting in the dark’ (*HER*, p.79). The same mother, on the other hand, also becomes the ‘possessor of the knowledge of Eleusinian mysteries.’⁷¹ Recalling the palimpsest part of the discussion, Eugenia is the first one to encourage her daughter to write, and the lodestar assuring Hermione that her words will be stronger than ‘mathematical biological definition[s]’.

The powerful mother comes onto the scene when Eugenia decides to tell Hermione her birth story. This intimate moment between Eugenia and Hermione creates an incredible experience that destroys all boundaries and bestows power on Eugenia:

I feel we are shut up inside a submarine or a bomb that will burst suddenly [...] They (Eugenia, Hermione) were flung now into profound intimacy like shipwrecked mariners after the heavy sweep of waves has numbed them past consciousness of former quarrels, in the tiny morning room. [...] Sea-washed window like seaweed flung up from dense mid-waters [...] a rain drenched the window. [...] Unless you are born of water ... unless you are born of water ... they were born of water, reincarnated, all their past millions-of-year-ago quarrel forgotten in the firelight. (HER, pp.87–89, emphasis added)

This scene, as Klopfer writes, is marked by ‘amniotic images, a space of mother-daughter intimacy,’⁷² embodying the actual birth process. Hermione revives her scene of delivery that brings ‘a spark of life in utero, in text.’⁷³ In this passage, the shift of subject is quite remarkable: ‘I’ becomes a collective ‘we’, which leads to a ‘they’. ‘They’ encapsulates Eugenia and Hermione together in parentheses, as it is in the womb, and the narrator again becomes the third person describing them together as an entity.

⁷¹Berni, p.63.

⁷²Klopfer, *Unspeakable Mother*, p.86.

⁷³*Ibid.*, p.86.

Hermione had drawn away, forgotten herself. Eugenia had drawn away, forgotten herself. Eugenia forgetting herself spoke to herself. 'Your father was afraid [...] It was such a funny time to have a baby ... it was all over in a few hours ... it was odd I had you in the morning.' (*HER*, p.89)

Eugenia, in an unconscious state, as is Hermione, begins to talk to 'herself' as she forgets 'herself'. How can she talk to herself whilst forgetting herself? Though she talks to Hermione, she cannot distinguish her from herself. What was one, in a moment becomes two; the other, who was part of the self, becomes (m)other. Thus, the discourse of these two selves is entangled, as they had been in the womb.

Whilst telling the story, Eugenia adds that 'it was such funny *time* to have a baby. I don't know why but it seemed a funny time to have a baby. It seems odd having a baby [...] by daylight [...] I had you in the morning it was morning' (*HER*, p.89). What was so funny about that? Why is it funny to have a baby in the morning? With the homophonous feature of 'morning' that immediately recalls 'mourning', H.D. subtly hints at the difficulty of having a baby after a stillbirth. But what is funny about that? The fun of having a baby in plain daylight underlines the assumption that babies come during the night. Night and birth association brings me back to Klein's discussion of the darkness and aggression equation that I undertook in Chapter Three. Darkness, which can be connected with night, according to a Kleinian interpretation, materialises in the unconscious, a space where expulsion of bad parts can happen. Since birth, as discussed previously, another abject form, correlates with a darkness interpretation, it is more comforting to experience it during the night, which will hinder the most dreaded and obliterated reminiscences of the Other.

Eugenia, in the same passage, further notes that she did not have her mother to support her, she was completely on her own. As I discussed in the previous chapter, H.D. was similarly on her own, without any support during the birth of her daughter, Perdita, who also came after H.D.'s stillbirth. So, Eugenia's baby, Hermione, becomes the one that fills the emptiness inside her, represented by her stillbirth and her mother, as did Perdita. Eugenia's story of becoming the (m)other of Hermione offers Hermione the power that she was so desperately looking for.

H.D. continues the story: '[A]quarium in the cellar was simply flooded out. The thunder got 'em.' He said 'the thunder got 'em' like a formula.' [...] the old five year experiment [was] simply flooded out' (*HER*, p.92). However, 'the house took a deep breath, settled down, settled down for another re-incarnation. It was Eugenia who saved it' (*HER*, p.90). The all-powerful father becomes powerless in the face of natural dread, and cannot do anything to save his experiment, whereas her powerless mother becomes all powerful through her strength to give life amidst the dreaded and terrifying thunder and lightning and 'mourning'. Hermione then declares 'words of Eugenia had more power than textbooks, than geometry, than all of Carl Gart and Brilliant 'Bertie Gart' as people called him. Bertrand was not brilliant, not like mama. Carl Gart wasn't brilliant like Eugenia' (*HER*, p.89). After this intimate moment, she starts to believe in her power to reveal herself in words, and with words that prove 'conic sections a falsity' (*HER*, p.76). However, will Hermione be able to find the words that she looks for in the world of letters?

Despite Hermione's decision to 'hurry with letters', to write, she needed an initiator to pave the way. When she brings her writings to George, Hermione, like Kjär, is confronted with a condescending question: 'who helped you to do this thing, Hermione?' (*HER*, p.148). As Kjär's husband cannot initially believe that Kjär might have painted a picture, George too refuses to believe in Hermione's writing. After this initial comment, George continues to belittle her: 'I tell you *this is writing*' (*HER*, p.148); George does not know that 'what George holds in his hands is [Hermione's] life beginning. What George flutters is [her] life's ending.' She continues: Mama should have given me watercolours. I would rather paint. I wish I could have painted. 'Mama should have let me play the violin like Fayne Rabb' (*HER*, p.148). Though her mother's story makes her believe that she has the power to resurrect herself and write, Eugenia, with her 'morbidly self-effacing'⁷⁴ nature, cannot be the foremother that Hermione desires. The lack of the mother imago on whose gaze she can develop her identity first leaves Hermione at the mercy of George and then initiates her search for a surrogate mother, or a twin sister, on whose gaze she can develop her identity.

⁷⁴H.D., *Tribute to Freud*, p.164.

Reparation with the Image of Mandy and Fayne

Throughout her life, H.D. sought compensation for her perceived lack of maternal love. She sought it in her brothers, in her female friends: in Frances Gregg, in Bryher, in her domestic help, Mandy, and even in her mentors. In *HERmione*, H.D. recreates Mandy and Frances figures to recuperate her idealized mother imago. Mandy and Fayne then act as a new canvas on which H.D. re-creates her mother and repairs the damage that she has (been) done. Accessing the fantasized good mother through the more sensual and primitive, Mandy offers a salient parallel to the naked negress figure that Kjær draws to fill the/her empty space. Kjær, in similar vein to H.D., endeavours ‘to allay her own anxiety and to restore her mother and make her new through the portrait.’⁷⁵

The access to the lost mother through the ‘black women figure’ raises questions about race, such as what did ‘blackness’ represent for these two women? The answer to this question lies within 1920s black culture. The Paris of 1920s was in love with black writers, artists and jazz musicians. The vogue of African culture, as Petrine Archer-Straw notes, reached a point at which blackness became a marker of modernism among the avant-garde.⁷⁶ ‘This negrophilia culture spoke to a desire on the part of artists and intellectuals to access vitality, sensuality, and passion that seemed to be missing from white-European culture.’⁷⁷ In other words, identifying with blackness became a way of opposing the mainstream. Along with appreciating the ideas that blackness represented in the 1920s, as a bi-sexual expatriate and outsider in London, H.D. herself fitted perfectly within the frame of what negrophilia culture represented.⁷⁸

⁷⁵Klein, ‘Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse’, p.218.

⁷⁶Petrine Archer-Straw, *Negrophilia: Avant-garde Paris and Black Culture in the 1920s* (London: Thames and Hudson, 2010), p.9.

⁷⁷Brett A. Berliner, *Ambivalent Desire: The Exotic Black Other in Jazz-Age France* (United States of America: University of Massachusetts Press, 2002).

⁷⁸H.D.’s preoccupation with Mandy has obvious links to Paul Robeson as an exemplary figure of modernism. H.D. stars, along with Paul Robeson, in a silent, surrealistic, avant-garde film: *Borderline* (1930). The movie, as Annette Debo argues, is significant as a text, partly because it uses modernist film techniques to indict white racism in the form of condemning racist individuals and governing institutions. See Annette Debo, ‘Interracial modernism in avant-garde film: Paul Robeson and H. D. in the 1930 *Borderline*’, *Quarterly Review of Film and Video*, 18:4 (2001), 371–383 (p.373). Though *Borderline* offers one of the first compelling denunciations of racism in the history of American cinema, it still continues the elaboration of stereotypical, albeit positive, images of Africans in the West, such as black female sexuality. See Aldon Lynn Nielsen, *Reading Race: White American Poets and the Racial Discourse in the Twentieth Century* (London: University of Georgia Press, 1988), p.88. See also Susan McCabe, ‘Borderline Modernism: Paul Robeson and the Femme Fatale’, *Callaloo*, 25.2 (2002), 639–653.

Mandy, as the symbol of modernism, becomes the proxy of the sensual mother that H.D. desires. With her diminutive name, which also reflects a personality which has not fully developed, H.D. may emphasize Mandy's outsiderhood within the realm of language and society. Through re-creating the Mandy figure as an outsider in her writing, H.D. re-constructed a mother who could pave the way for H.D.'s marginalised female artist self with her rhythmic and fragmented language. H.D. records how Hermione feels the rhythm through Mandy's hand in a rather intimate passage: 'Her fell into the rhythm of Mandy's speech, the moment she began to speak to Mandy ... her slipped a white hand in the deep bowl, black arm lifted from the deep bowl. White hand clutched hard smooth pebble-surface of berries' (*HER*, p.27). Mandy, as Friedman suggests, embodies what Hermione lacks, 'her exchange with Mandy both symbolically and linguistically suggest that she will one day find the words and the formula to break out of her isolation.'⁷⁹

Mandy, Betsy Nies suggests, was replaced by Fayne: 'like rejected mother, Mandy is spit out, replaced, in Kristevan terms, abjected, so what was once inside, a celebrated Grecian whiteness shown to Hermione through Mandy's eyes is now replaced with another image.'⁸⁰ Nies' argument that Mandy is abjected and replaced makes sense within a racial criticism framework.⁸¹ H.D., as Nielsen pinpoints, 'sometimes projected her own white mythology onto the black other and then identified with that otherness.'⁸² Making a black maternal substitute into a better mother figure calls into question H.D.'s racial politics: idealising a black mammy figure with rationalised tropes that are often associated with blackness, such as rhythm and primitive sexuality, whilst still finding a feminist strategy for creating a mother substitute. So, these two salient figures occupy different gaps within Hermione's psyche. Whilst they both represent a mother image, Mandy is the 'cathode' terminal to negate Minnie's 'anode'. The same perspective applies to Fayne and George: Fayne becomes the positive figure that competes with

⁷⁹Susan Stanford Friedman, 'Modernism of the 'Scattered Remnant': Race and Politics in the Development of H.D.'s Modernist Vision', in *H.D. Woman and Poet*, ed. by Michael King (Orono: University of Maine Press, 1986), pp.91–116 (p.105).

⁸⁰Betsy Lee Nies, 'Imaging the Statuesque: H.D., Eugenics, and the Aesthetics of White Lesbian Identity', in *Eugenic Fantasies: Racial Ideology in the Literature and Popular Culture of the 1920s* (London: Taylor & Francis Group, 2002), pp.67–86 (p.75).

⁸¹From a racial perspective, I also agree with Nies that diminutive names such as Mandy and Minnie stop them from becoming fully developed persons. Whilst this is a very important point to consider, it is not within the scope of my thesis.

⁸²Nielsen, p.85.

George's negative terminal. Whereas George becomes the repository of Oedipal love, Hermione desires to return to the pre-Oedipal love offered by Fayne. In short, she is stuck between her desire to express pre-linguistic love of the mother and the reality of linguistic Oedipal love. She expresses her dilemma in the following words: 'Her Gart had no a, b, c Esperanto of world expression. She was not of the world, she was not in the world, unhappily she was not out of the world' (*HER*, p.8).

To capture Hermione's dilemma of being simultaneously *of* this world and *out of* this world, we need a deeper understanding of how pre-Oedipal love is inscribed within writing which is shaped according to the nature of Oedipal love. 'The son', as Friedman writes, 'finds the chance to displace his outlawed love of his mother onto the woman he loves'. Inspired by his displaced mother love, the son is ready to craft his art. The daughter, on the other hand, can only find her mother when she denies Oedipal love and returns to the pre-Oedipal mother.⁸³ H.D. similarly records Hermione's search for the lost mother, whose absence makes Hermione turn into a nebulous entity (or into an 'empty space', as in the case of the Danish painter). Though Hermione feels 'almost she had found her mother' when she is with George, she realizes that their affiliation does not create the magical 'forest of Arden' (*HER.*, pp.64-66) from Shakespeare's play, but is doomed to turn into merely a 'bad novel'; as Rachel Blau DuPlessis points out, it turns into the 'cultural persistence of romance as an ideology.'⁸⁴

H.D. perfectly captures the struggle of searching for imagined pre-Oedipal mother love in the unfathomable land of her unconsciousness. 'I was born here. People ought to think before they call a place Sylvania. Pennsylvania I am part of Sylvania. [...] Pennsylvania had her. She would never get away from Pennsylvania' (*HER*, p.5). 'She wanted to be out, get out but even as her mind filmed over with grey-gelatinous substance of some sort of non-thinking, of some sort of nonbeing or of nonentity, she felt [a] psychic claw unsheathe somewhere, she felt herself clutch toward something that had no name yet' (*HER*, p.8). And she continues: 'words [...] had not (in Philadelphia) been invented' (*HER*, p.15). Hermione associates her place of birth with her mother and recognises that she will never get away from her. The words were not

⁸³Friedman, *Penelope's Web*, p.116.

⁸⁴Rachel Blau DuPlessis, *Writing Beyond the Ending* (Bloomington: Indiana University Press, 1985), p.72.

invented 'in Philadelphia'. Being there would mean that she would never gain full access to the symbolic world of the father. The linguistic was associated with the male order, and the pre-linguistic with the mother. Philadelphia becomes the place she must escape in order to find language and become an artist — along with other (male) artists. Whilst the language itself denies the semiotic, she cannot name what she clutches towards, and how she will articulate her deep and cryptic vortexes with her uncharted words.

There was another speech. That speech she could not rehearse in words. That speech was a hot wave across her brain. A fear possessed her, a fear that if they did not let her go, something terrible and tragic would eat out her heart and close over her head and beat her back, back into the present, when her feet were shod with fire as with wings and her spirit was dragging them, those fire-shod feet, far and high into the future, into the past that tread with purple robes and into the future, white lover of the past. There were no words to this speech. A fear possessed her that suddenly she might find the words, and that they would break, those good and simple people, shrivelled to ash, before her utterance, or that they might seize her, somehow tear the fiery sandals from her feet and bind her down forever. (*PIT*, p.41)

This fear both of finding the words and of not finding them reveals her limbo state. To tell her parents the unrehearsed words would 'shrive them to ash', but to refuse to tell is to die and perish.⁸⁵ H.D. is also aware that uttering these words before them, they who are not ready for such a revelation, might lead to her lifelong thralldom. This is another instance where she remarks that passive-aggressiveness is her only choice to break free.

Later in *HERmione*, she declares 'words were her plague, words were her redemption' (*HER*, p.67). With this trenchant sentence, H.D. both hints at how she manages to convert Pound's stiff, degrading words into flexible, empowering words, as I have already discussed, and also captures the essence of being in abeyance. In other words, confronting words means passing into the symbolic level of the father and breaking away from the mother. Once in this realm of words, words become the only way back to the lost pre-linguistic mother. Whilst language denies the very access to the pre-Oedipal love once experienced, to reach out to the emotions buried deep into the unconscious, H.D. needed to use some strategy not immediately available to symbolic-oriented

⁸⁵Kloepfer performs a similar reading regarding Jane Eyre in *Unspeakable Mother*, p.43.

minds. But it is impossible to invent a language of the mother when all you have are the words of the father, when language and the symbolic are defined as a paternal legacy.⁸⁶

So, with the help of deciphering hieroglyphic language, Hermione is able to realise that ‘the thing back of the thing was the thing that mattered’ (*HER*, p.198). But as she remarks a few pages later: ‘Nothing could bring the thing back, no words could make the thing solid and visible and therefore to be coped with’; thus, a solid and visible form was what she had been seeking. ‘I will put this into visible language’ (*HER*, p.213). This wish to write the mother within the visible language of the father recalls Kristeva, for whom ‘poetry [...] is constructed within symbolic language and is, nevertheless, infused by the semiotic *chora*. [This] aspires to the kind of balance Hermione seeks.’⁸⁷ In a similar vein to Kristeva’s *chora*, H.D. captures how the poem straddles father and mother in her *Hirslanden Notebook*: ‘I know the father, the mother, the third of the trio or Trilogy, the poem, the creation, the thing they begat or conceived between them.’⁸⁸ I will further discuss how H.D. manages to break the dichotomy of the mother-father wants to devour her mother’s insides in the next section of this chapter.

Accessing the pre-Oedipal mother is paramount for an artist who can both repair the mother and translate her fantasy life into reality. Whilst neither the Kristevan semiotic nor Lacan’s mirror stage was known to H.D., her writing aspires towards the semiotic with the help of Fayne Rabb, who embodies the idealized mother figure and serves as an object of desire.⁸⁹ Fayne becomes the mirror image upon which Hermione can reflect and retrieve an image of herself. Finding an image where you can reflect yourself, as Friedman argues, becomes a ‘pathway to self [...] which is discovered in the love of the other who physically and spiritually mirrors the self’.⁹⁰ The Moravian culture of love reflects a similar point: ‘The primary purpose of human marriage’, as Atwood remarks, ‘is not procreation; it is to express the soul’s union with the divine.’⁹¹ Fayne becomes

⁸⁶The problem of 1980s French feminism is similar to the problem that I argue H.D. is struggling with. For a general discussion of French feminism and its dead-ends, see Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (New York: Routledge, 2002), pp.100–172.

⁸⁷Travis, p.127.

⁸⁸Hilda Doolittle, *Hirslanden Notebooks*, ed. by Mate Robinson and Demetres P. Tryphonopoulos (Victoria: ELS Edition, 2015) p.iii.

⁸⁹Kloepfer, ‘Flesh Made Word’, p.40.

⁹⁰Friedman, *Penelope’s Web*, p.134.

⁹¹Craig D. Atwood, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (Pennsylvania: The Pennsylvania State University, 2004).

the union with the divine that Hermione searches for; this divine force ‘redeems the mother textually, filling the text with body and sexual rhythm and delirium, all aspects associated with maternal and the semiotic discourse.’⁹²

This maternal and the semiotic discourse that Hermione reaches through Fayne’s image recall the ‘heart language’ used by Moravians. Heart language, according to Zinzendorf, “communicates the most profound truths directly to the heart and the understanding”. Zinzendorf further remarks that “if one has to explain it, then something is lacking either in the hymns or in the heart of the hearer [...] Music is the natural response to salvation, since singing comes from the heart.” The following exclamation further notes that Moravians recognised the importance of pre-Oedipal language, well before the twentieth century: ‘Oh! If only I had remained a child! If I could have always proceeded from grace! If I knew nothing other than what a child knows. Christians should remember what they learned in the cradle.’⁹³ Also to note is that ‘the babbling of the children’, as Atwood records, ‘was [a too] considered part of the liturgy’. For H.D., this is a theory of childhood that looks like the semiotic, but it also comes from her childhood, she imbibed it as a child. These ideas embedded in Moravian culture find their parallels psychoanalytically, through the pre-Oedipal, and Klein’s theorizing of the attachment to the mother. H.D. should have been well aware of this language, since this is most likely the gift she inherited from her Mamalie, but she needed Fayne, or the repaired imago of her mother, to assist her in overcoming the obstacles to see it through.⁹⁴ As she was the receiver of this gift, once the blockage was lifted, she was able to penetrate into the realm of her unconsciousness, not to control it as Freud suggested, but rather to benefit from its inspiration and revelation.⁹⁵

In the narrative, Fayne is represented as the one that sees things: “you can’t *see* what I see.’ ‘No, Fayne. I don’t pretend to” (*HER*, p.161). H.D. connects Fayne’s ability to ‘see’ to the incestuous pre-Oedipal love that she has for her mother. ‘A girl’, as Nancy Chodorow argues, ‘never gives up her mother as a love object, even if she becomes

⁹²Kloepfer, ‘Flesh made word’, p.43.

⁹³Atwood, ‘*Community of the Cross*’, p.72.

⁹⁴As she needed Freud.

⁹⁵Friedman, *Psyche Reborn*, p.135.

heterosexual.⁹⁶ H.D., in *Tribute to Freud*, writes '[t]he trouble is, she knows so many people and they come and interrupt. And besides that, she likes my brother better. If I stay with my brother, become part almost of my brother, perhaps I can get nearer to her.'⁹⁷ These strangers and brothers interrupted and stole her mother's time, which should have been for young Hilda only. She expresses her unconscious desire: 'an empty house with no boys and a piano is apparently my UNK [unconscious] ideal.'⁹⁸ The elements of H.D.'s maternal fantasy are quite indicative; whilst the empty house indicates that she wants to devour her mother's insides, all objects, siblings and a penis, the piano also points towards the non-symbolic language of music.

Hermione's dream is embodied in Fayne, for she has her mother all to herself, without any interruption. They have only each other: 'you see I never knew – I never knew my father' (*HER*, p.157).⁹⁹ Whilst Fayne describes the love of her mother, the language she uses is almost the language of incest: 'I mean mama won't let anyone come near me. She never did let anyone come near me ... then she goes to school but her mama said she was ill, 'that the girls at the academy were bad for me. She made me ill ... then nursed me'' (*HER*, p.158). This incestuous pre-Oedipal love causes no interruption to Fayne's consciousness, and allows her to see things Hermione cannot. This is what Hermione wants to achieve with her own mother; thus, being with Fayne is like merging with her mother. 'Her head – the bit here, the bit there, the way it fitted bit to bit – was two convex mirror placed back to back. The two convex mirrors placed back to back became one mirror ... as Fayne Rabb entered' (*HER*, p.138). The mirror image of Fayne replaces the mother as the source of self-confirmation and blurs the separation between the image and the self. One disappears in the other, or the other in the one. She looks at herself in Fayne, whilst Fayne looks at herself in Hermione. By endlessly exchanging 'You' and 'I', they do become living mirrors.¹⁰⁰ Though Fayne is the mirror image that Hermione yearns for, H.D.'s choice to have Fayne as a mirror image rather than her mother herself can also be interpreted from a Kleinian framework in a rather different way. According to Klein, 'it is the fear that the loved person — to begin with, the

⁹⁶Nancy J. Chodorow, *The reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (California: University of California Press, 1999), p.127.

⁹⁷H.D. *Tribute to Freud*, p.33.

⁹⁸Guest, *Herself Defined*, p.17.

⁹⁹This passage continues with 'you see people wanted to marry mama. [...] one had a pony. He said I could ride the pony.'

¹⁰⁰I derive these from Irigaray but change them to fit to my argument.

mother — may die because of the injuries inflicted upon her in fantasy, which makes it unbearable to be dependent upon this person [...] she is [...] felt as the source of all goodness and of life; in unconscious phantasy she becomes an inseparable part of oneself; her death would therefore imply one's own death. Where these feelings ... are very strong, the attachment to loved people may become an overwhelming burden.'¹⁰¹ In *Tribute to Freud*, H.D. writes how she intuited and tried to avoid facing the death of her mother:

She went back on a visit to America. I knew that she would die there; she knew it too. But I wanted to avoid thinking about this. I did not want to face this. There are various ways of trying to escape the inevitable. You can go round and round in circles like the ants under that log that Eric pried up for us. Or your psyche, your soul, can curl up and sleep like those white slugs.¹⁰²

To escape the inevitable, the burden of injuries, Hermione re-creates her mirror image and regains her desired mother in Fayne though transforming her into 'a source of both mystical and poetic inspiration.'¹⁰³ H.D. remarks that Fayne's hand, like a phallic object or a medical gripper, takes the words out of her throat: 'The words were (as it were) dragged out of her long throat by a small hand, by a tight hand, by a hard dynamic forceful vibrant hand. The hand of Fayne Rabb dragged words out of the throat of Her Gart' (*HER*, p.145). The violent image of Fayne inspires Hermione's art. As I argued previously in my chapter on *Asphodel*, Fayne, along with being her muse, also answers Hermione's unspoken desire to dominate.¹⁰⁴ Fayne declares: 'But you are *iron*. Where do you get your strength, Hermione?' (*HER*, p.146). This emotional subjugation places Fayne in a position whereby Hermione was previously subjugated, both as a 'daughter' by Eugenia and as a 'muse' by George, which leads to Fayne's explosion:

¹⁰¹Melanie Klein, 'Love, Guilt and Reparation (1937)', pp.321–322.

¹⁰²H.D., *Tribute to Freud*, p.32.

¹⁰³Fayne, in *HERmione*, 'may well be' as Friedman and DuPlessis write, 'a composite of both Frances Gregg and Bryher'. They ground their assumption on H.D.'s recurrent references to lyrical descriptions of her sister; 'O sister my sister, O fleet sweet swallow', a refrain that H.D. uses to refer to Bryher as well. See, Friedman, *Two loves*, p.230. H.D. further indicates how these two women linked to each other to form a continuous sister-self that H.D. was looking for. In *Tribute to Freud*, H.D. writes 'Bryher seems to be appear [...] to take the place of Frances.' See, H.D., *Tribute to Freud*, p.152. Not only did H.D. associate Bryher with Frances but Bryher was also linked to Helen Doolittle. Klopfer reads H.D.'s love for Bryher as her 'search for a mother muse, who would serve as a source of both mystical and poetic inspiration'. See Klopfer, *Unspeakable Mother*, p.18.

¹⁰⁴Guest, *Herself Defined*, p.23.

Something in you makes me hate you. Drawn to you, I am repulsed, drawn away from you I am negated. You are not myself but you are some projections of myself. Myself, myself. Projected you like water ... you are yet repressed, unseeing, unseen. (*HER*, p. 146)

Fayne shouts at Hermione exactly what Hermione feels towards her mother at the beginning of *HERmione*. The equating of Hermione with Eugenia is replaced by Fayne with Hermione. This passage further emphasises that the subject/object dichotomy sustains its own existence. Should we replace Hegel's master-slave dichotomy with subject and object, we see that they are 'locked in a reciprocal relationship of recognition.'¹⁰⁵ In order for the 'subject' to be a subject, he must be recognized by the 'object'. The object is thus free to pursue his life in the firm knowledge that his identity is affirmed by recognition of the subject. Neither can exist without recognition of the other, within a struggle whereby one cannot do without the other, but at the same time they are each other's worst enemy.¹⁰⁶ Concomitantly, the mirror image whose love nourishes and develops the subject, is nothing more than an object that the subject desires to exist.¹⁰⁷

Hermione needs to recognize that reducing the mother to the object both limits and oppresses her.¹⁰⁸ This recognition will come with Hermione's breakdown that occurs following Fayne's eloping with George. Losing her muse, a recuperated mother, to George throws Hermione into a state of confusion and muted anger, leading to a physical and mental breakdown,¹⁰⁹ which is 'rendered at length in an interior monologue of striking aesthetic control and structural purpose.'¹¹⁰ H.D., now living in London, wrote about Hermione, who was then living in Pennsylvania. So, H.D. of 'now' was able to penetrate Hermione's unconsciousness of 'then' and benefit from it whilst writing the un-writable. Hermione's illness becomes a creative narrative strategy through which she discovers the multiple selves that her (m)other inhabits, and starts to appreciate them all.

¹⁰⁵Sean Homer, *Jacques Lacan* (London: Routledge Critical Thinkers, 2005), p.23.

¹⁰⁶Homer, p.24.

¹⁰⁷This may also explain why Eugenia wants to subordinate her wishes for the comfort of her husband.

¹⁰⁸Corbin, p.15.

¹⁰⁹Whether H.D. literally succumbed to depression after losing Frances Gregg to Ezra Pound is not known, for none of her biographers has recorded such a breakdown.

¹¹⁰Friedman and DuPlessis, 'I Had Two Loves Separate', p.213.

Pain and Palimpsest: A Narrative Strategy?

As I discussed in the previous chapter, bouts of influenza, stillbirth, depression and anxiety, as well as breakdowns, were all frequent companions of H.D., and they interfered with rather than engendered her writing. However, when she writes about illness, most of the time what she records is more positive than negative; in *HERmione*, Hermione expresses that '[she is] glad [she] was ill.'¹¹¹ In *Tribute to Freud*, H.D. connects her mother with illness: 'But one can never get near enough, or if one gets near, it is because one has measles or scarlet fever. *If* one could stay near her always, there would be no break in consciousness.'¹¹² Kloepfer reads this passage by highlighting the fact that H.D. does not use 'I' whilst expressing her longing for maternal contact with a woman. This insistence on only getting close when one is ill suggests that regression is unhealthy or pathological.¹¹³ H.D. was definitely extremely reluctant to employ 'I'; however, I do not think that H.D. considered 'being ill' as merely an unhealthy or pathological regression. Illness, along with pre-Oedipal syntax, repetitive narrative, hypnosis, delusions, internal monologues and stream of consciousness, becomes an important aesthetic technique that H.D. uses both to frame *HERmione*'s narrative and to conceptualise her needs.

While the illness damaged H.D.'s body, making it vulnerable and fragile, it also opened a new window in H.D.'s life and heralded a new beginning, as she expresses in *Thought and Vision*. She then started to write her body's borders with a new aesthetic vision of modernism. As Terry Eagleton writes in *Ideology of the Aesthetic*: the 'aesthetic is born as a discourse of the body.'¹¹⁴ Writing her vulnerable body becomes H.D.'s lodestar, letting her find a new aesthetic means of expression. How she used the symptoms of this disease in an aesthetic way will be the focus of this chapter. I analyse how H.D. manages to write her body's vulnerability in her prose and how pain and anger become a writing force.

¹¹¹Travis, p.197.

¹¹²H.D., *Tribute to Freud*, p.33.

¹¹³Kloepfer, *The Unspeakable Mother*, p.17.

¹¹⁴Terry Eagleton, *Ideology of the Aesthetic* (Oxford: Blackwell Publishers, 2000), p.13.

To understand how H.D. conceptualises 'illness' as a narrative strategy, we should first understand how the politics of illness turns into an aesthetics of illness. Illness and its companions (pain, fever, shaking etc.) can take the ill person to another state where s/he can experience most of her/his body. 'Only in illness, according to Woolf, can we abandon 'genial pretence' and refuse the 'law of the normal.'¹¹⁵ Thus, illness can be understood as one way of reaching back to the rhythm of the semiotic. As Woolf remarks, illness is connected with language and creativity. Illness as a generator of pain causes an ill person to discover the unfathomable layers of her/his body. Insurmountable pain prompts the sick person to discover new visible forms of language to speak the unspeakable sensation. Similarly, Woolf highlights the cul-de-sacs of language when it comes to the expression of pain:

To hinder the description of illness in literature, there is the poverty of the language. English, which can express the thoughts of Hamlet and the tragedy of Lear, has no words for the shiver and the headache. It has all grown one way. The merest schoolgirl, when she falls in love, has Shakespeare or Keats to speak her mind for her; but let a sufferer try to describe a pain in his head to a doctor and language at once runs dry. There is nothing ready made for him. He is forced to coin words himself, and, taking his pain in one hand, and a lump of pure sound in the other (as perhaps the people of Babel did in the beginning), to crush them together so that a brand new word in the end drops out. Probably it will be something laughable.¹¹⁶

'Physical pain', as Elaine Scarry points out, 'does not simply resist language but actively destroys it, bringing about an immediate reversion to a state anterior to language, to the sounds and cries a human being makes before language is learned.'¹¹⁷ To witness that stage is to observe the shattering of the symbolic; 'but conversely, to be present when a person moves up out of that pre-language and projects the facts of sentience into speech is almost to have been permitted to be present at the birth of

¹¹⁵Kimberly Engdahl Coates, 'Exposing the Nerves of Language: Virginia Woolf, Charles Mauron, and the Affinity Between Aesthetics and Illness', *Literature and Medicine*, 21.2 (2002), pp.242–263. See, Virginia Woolf, 'On Being Ill', in *The Moment and Other Essays*, ed. by Leonard Woolf (New York: A Harvest/HBJ Book, 1948), pp.9–23 (p.20).

¹¹⁶Virginia Woolf, 'On Being Ill', p.11.

¹¹⁷Elaine Scarry, *The Body in Pain, the Making and Unmaking of the World* (Oxford: Oxford University Press, 1985), p.4.

language itself.’¹¹⁸ In a sense, illness might be seen as another, even if it is problematic rather than comforting, ‘heart language.’

How does pain, a state no one wants to be in or experience, come to produce such effects? The experience of pain, as Scarry suggests, is often felt as negation: ‘something from outside presses upon me, even gets inside me.’¹¹⁹ Should there be no external object to press upon and hurt the skin imaginary objects are then imagined to fill into the gaps. As such we use expressions like ‘I feel like I have been stabbed by a knife.’¹²⁰ This intuited incursion of something into the body from the outside world makes us truly feel our bodily surfaces.¹²¹ The desire to thrust out the pain or the (fantasised or real) object we feel is the cause of the pain re-establishes the border. Pain, as Sarah Ahmed puts it, ‘involves the violation or transgression of the border.’¹²²

As noted, pain invisibly or imaginatively ruptures the border of the skin, as a wound would do in reality. The skin, the border of the self, indicates where ‘I’ terminates and ‘you’ begins. Thus, the transgression of this border complicates and merges the idea of ‘I’ with the alienated ‘you’. Though the intruder becomes the abject that the body wants to remove, H.D. manages to re-create a self through accepting it. Writing about her pain in terms of delusional thought becomes the perfect narrative strategy that meets most of H.D.’s needs. Unlike Friedman and Duplessis, who affirm that this is ‘creative madness through which [Hermione] must pass to discover an *autonomous* identity’ (*emphasis added*),¹²³ I think that this is creative illness through which Hermione must pass to discover her multiple selves.

First, her illness, as many other critics have already noted, takes her back to the pre-linguistic state where she enjoys the pre-Oedipal lexicon: ‘I am the word AUM. She said Em, Hem, Um, clearing her throat’ (*HER*, p.32). A psychoanalytical interpretation of the pain can be as follows: in pain, the fantasized bad mother image, symbolised as the attacking object, attacks the ill-person from under their skin. So, their borders are pillaged with the bad mother’s weapons, which recalls Colette’s portrayal of the

¹¹⁸Ibid., p.6.

¹¹⁹Ibid., p.15.

¹²⁰Ibid., p.55.

¹²¹Sarah Ahmed, *Cultural Politics of Emotions* (Edinburgh: Edinburgh University Press, 2004), p.27.

¹²²Ibid.

¹²³Friedman and DuPlessis, ‘I Had Two Loves Separate’, p.213.

omnipresent mother with 'scissors'. The threat of scissors reveals to the boy that the mother might also destroy him. Thus, in pain, there is a quick return to the pre-Oedipal world of bad-good mother split, which can be found in the rhythmic moaning of the ill person. This in-between state of death and life then becomes the perfect representation of pre-Oedipal desires. Like pain, H.D. ruptures the borders between selves and creates a fluidity of the self with her palimpsestic writing strategy. The palimpsest rips the skin between what is past and present, much as pain destroys the borders. Thus, everything becomes more fluid, with no more distinction between Her, Fayne, 'I' and her. Rather, they are all intertwined and merged as they once were in the womb: 'She is Her. I am Her. Her is Fayne. Fayne is Her. I will not let them hurt HER' (*HER*, p.181).

H.D., as Travis suggests, searched for an alternative mirror stage, 'one not based on the alienation of a split,'¹²⁴ nor a single reality. The constitution of subject through the mirror stage, according to Lacan, is based on alienation. H.D. writes about her dream mirror-stage: 'Shut the door and you have a neat almost flat picture. Leave all the doors open and you are almost out of doors, almost within the un-walled province of the fourth dimensional. This is creation in the truer sense [...]' (*G*, p.84). By re-creating her mirror-stage, H.D. does not want to split into different forms, but rather to accept them all. At the end of her opening narrative, where everything fails her or she fails everything, she concludes with 'I must hurry with the letters' (*HER.*, p.6). This sentence both literally and figuratively prepares the reader for what is coming. She really needs to go and get the letters; however, this also acts as a prolepsis to her need to hurry with her career as a writer to escape this endless cycle of self-engulfment.

H.D., as already noted, was always between father and mother, wanting to reach the symbolic, but she did not want to lose the semiotic. Hermione also understands that the relation between the symbolic and the semiotic splits the sexes; whilst she aligns her father and her brother with the symbolic, the 'biological-mathematical definition', her mother and Fayne become representative of the semiotic. One paints and the other plays the violin. Whilst 'symbolic' language, according to Lacan, is achieved through denial of the mother, Hermione perceives the semiotic as leading to 'certifiable insanity.'¹²⁵ To re-create her denied mother, to shape her amorphous, the nebulous semiotic, she wanted

¹²⁴Travis, p.127.

¹²⁵Ibid.

both literally and figuratively to reach the 'point pleasant', which is both her escape home in *HERmione*, and a space where she denies neither her mother nor her father. She needs to reach this point of not sacrificing her feet for the sake of having a voice, as is illustrated in the story of the Undine who forfeits her extraordinary sea-inheritance (*HER* voice) to possess feet (*HER*, p.112).

H.D. endeavours to embody her lifelong search through Nurse Amy Dennon, to whom the reader is only introduced in the second part of *HERmione*. This nurse figure, contrary to the ones represented in *Asphodel*, becomes the surrogate of mother-father symbiosis. She takes care of Hermione whilst she scientifically knows what she does. Just after introducing Mrs Dennon, H.D. records the following extract: 'Though Miss Dennon stood on her own feet like *Ham Shem and Japheth*. Miss Dennon, it was obvious, stood on *her own feet*. 'Are you a little *tired of talking?*' No. I am tired of not talking. *It seems I have never talked*. I want to *talk and talk forever*' (*HER*, p. 200, *emphasis added*). This excerpt highlights both Hermione's solution to the binaries and the discovery of her voice. Hermione's choice to call the nurse after Noah's sons, Ham and Shem, creates a fusion of cursed-blessed dichotomy. This decision to combine the cursed with the blessed, hate with love, and death with life reflects 'Klein's sense that aggression plays a necessary and productive role in human development.'¹²⁶ And according to Klein, there is no end to violence if this is not acknowledged. The second part of this excerpt underlines that with the joy of finally finding her voice she wants 'to talk and talk forever'. The repetition of the phrase 'Mrs Dennon stood on her own feet' underscores the fact that Hermione will also stand on her feet whilst using her voice. At the end of *HERmione*, Hermione finds the form she is looking for, and she does not give up her body or her feet for the sake of gaining this voice, as indeed her feet write it for her, and her body shows her the way:

A form followed her, dogged Her through the winter birches. It followed her feet, it stopped when she stopped [...] Her feet went on making the path. Her feet were pencils tracing the path through a forest. The world had been razed, had been made clear for this thing. They were virginal for one purpose, for one Creator. Last summer the Creator had been white lightning brandished against

¹²⁶Susan Edmunds, *Out Of Line: History, Psychoanalysis & Montage in H.D.'S Long Poems* (California, Stanford University Press, 1994), p.61.

blackness. Now the creator was Her's feet, narrow black crayon across the winter whiteness. (*HER*, p.223)

H.D. perfectly captures how Hermione reaches the lost pre-Oedipal world where her 'wor[l]d had been razed'. This virginal parchment without any symbols was ready for its new Creator: H.D.'s exploration.

She felt like *a star invisible in daylight*. But her thought widened and the tension snapped as swiftly. It is like a violin string. It's like Fayne exactly. Her was held like a star invisible in daylight that suddenly by some shift adjustment of phosphorescent values comes quick clear. Her saw Her as *a star shining white against winter daylight*. (*HER*, p.225, *emphasis added*)

Though she once felt that pre-Oedipal sensations were undetectable in symbolic language, like 'a star invisible in daylight', Fayne makes her see that the stars are still visible in daylight. This new form allows Hermione to reach 'wholeness' by painting white on white, which is a no colour and all colours, '[w]here all lights become one, / is white and white is not no-colour,/ as we were told as children,/ but all-colour;/ where the flames mingle/ and the wings meet, when we gain/ the arc of perfection,/ we are satisfied, we are happy,/ we begin again[...]'.¹²⁷

Though this final scene of *HERmione* depicts how Hermione manages to paint white on white, the same passage is filled with 'aggressive' verbs that are all reminiscent of the language Klein uses to describe the child's sadistic attacks on her/his mother's body. Before stepping onto the frozen runnel, Hermione 'hammers' and 'stamps' to check the solidity of the ice, then the ice breaks, snaps, cracks and cuts (*HER*, pp.224–225). The conclusion that Hermione draws after recording the ice passage is 'it never does freeze properly. There's always water running' (*HER*, p.225). This conclusion suggests that it is impossible for women to mould an absolute formation of self-identity.¹²⁸ This brings to mind the trenchant phrase that starts Luce Irigaray's article: 'and one doesn't stir without the other': 'With your milk, Mother, I swallowed [*la glace*] (*la glace* means both mirror and ice). And here I am now, my insides frozen' (p.60, *emphasis added*).

¹²⁷H.D., 'Tribute to the Angels', in *Trilogy* (New York: New Directions Book, 1998), pp.61–110 (p.109).

¹²⁸Travis, p.137.

This deduction of Hermione, the protagonist, still bound up in her ambivalent attachment to the mother-figure, reflects the struggle of her creator, H.D.¹²⁹

H.D. ends *HERmione* with Hermione coming back from the walk and her decision to part for Europe with her trousseau money that is left for her marriage: ‘...this will be my marriage’ (*HER*, p.234). On the last page, H.D. brings all the women, surrogates of Eugenia, together. Hermione first confesses to hurting Minnie and her mother: ‘Things come right when you really don’t hurt people ... I hurt Eugenia. I am sorry. I was terrible to Minnie.’ Succeeding this, she ‘barged straight into Mandy in the outer hallway. Oh, Miss. I thought you was back long since. I done left Miss Fayne all alone upstairs in your little workroom’ (*HER*, p.234). This final sentence, portraying the hope of reconciliation with Fayne and the continuity of Hermione’s future works, ‘contains an enigma that can only be unveiled in another novel.’¹³⁰

Though I argue, throughout this chapter, that *HERmione* is concerned with reparation aspects, its posthumous publishing raises some questions regarding whether true reparation is reached. To continue to draw a parallel between H.D.’s *romans à clef* and Kjær’s paintings, I will return to the fate of those paintings. As I have previously discussed, Ruth begins her painting with an attempt to fill the gap and accomplish reparation, much like H.D. ‘The picture of Ruth Kjær’s own mother, is supposed to represent the accomplished reparation’, as Herman Madsen says, though it does not exist, for Ruth has destroyed it.¹³¹ Madsen explains this destruction with some aesthetic concerns, such as Ruth’s insecure colour scheme.¹³² A similar point arises with H.D.’s *Madrigal Cycle* novels, particularly with *Asphodel* and *HERmione*, which she either wants to destroy or to not publish. There are many reasons behind this choice, and as I have already discussed a myriad of critics have previously commented on this issue, from Susan Stanford Friedman to Lawrence Rainey.

H.D. wrote in her letters to Norman Pearson that these novels were written in London from 1926 to 1927, and they were the ‘old *madrigal* & *gift* material without the

¹²⁹This recalls Lily Briscoe and Virginia Woolf in *To the Lighthouse*. For a detailed discussion of the mother-daughter relationship in Woolf’s novel, see Ellen Bayuk Rosenman, *The Invisible Presence: Virginia Woolf and the Mother-Daughter Relationship* (London: Louisiana State University Press, 1986).

¹³⁰Friedman and DuPlessis, ‘Two loves’, p.214.

¹³¹Cited in Olsen, ‘Depression and Reparation’, p.40.

¹³²*Ibid.*

daemonic drive or the daemon that (or whom) was released by ps-a [psycho-analysis], I suppose, & the second world war.’¹³³ And later, on 14 October 1959, in another letter to Pearson, H.D. wrote; ‘if carbons [of *HER*, and *Asphodel*] ever turn up, please destroy them.’¹³⁴ Within a Kleinian theoretical framework, the persistent destruction of paintings in Kjär’s case, and reluctance to publish her writings in H.D.’s, ‘may be interpreted as a schizoid defence against feelings of depression.’¹³⁵ Hence not publishing *HERmione* or *Asphodel* could be seen as a kind of passive-aggressive strategy that is related to the dynamics that I have been tracing throughout this thesis.

On 12 January 1957, at the age of seventy-one, H.D. recorded her dream: ‘My mother, my mother’, I cry. I sob violently, tears, tears, tears.’¹³⁶ This dream reflects that years after writing the *Madrigal Cycle* novels and much of her other prose and poetry to discover and accept her mother, H.D. was still obsessed with her. This brings me back to the discussion of *Gloire* and Klein’s position. As I have discussed, H.D. achieves ‘a greater sense of herself as a writer and as a woman’ whilst writing, mothering herself anew. However, each writing is in a *Gloire* state until it is finished. Once it is finished it is no longer an ongoing process that can be continually cut and reassembled according to one’s wishes. When something is no longer a ‘process’ but a finished object, it always entails an antithesis. H.D.’s *Gloire* and Klein’s positions alike necessitate an endless process: a cycle of birth, death and resurrection.

¹³³Cited in Donna Krolik Hollenberg, *Between History and Poetry: The Letters of H.D. and Norman Holmes Pearson*, ed. by Donna Krolik Hollenberg (Iowa City: University Of Iowa Press, 1997), p.247.

¹³⁴Robert Spoo, ‘Introduction’, in *Asphodel* by H.D. (London: Duke University Press, 1992), pp.ix–xxi (p.x).

¹³⁵Olsen, ‘Depression and Reparation’, p.40.

¹³⁶H.D., *Hirslanden Notebooks*, ed. by Matte Robinson and Demetres P. Tryphonopoulos (Canada: ELS Editions, 2015), p.3.

Conclusion: Being in the Madrigal Cycle

We have had too much consecration,
 too little affirmation,
 too much: but this, this, this
 has been proved heretical,
 too little: I know, I feel
 the meaning that words hide;
 they are anagrams, cryptograms,
 little boxes, conditioned
 to hatch butterflies... ¹

For Moravians, the Bible also stands as an expression of heart religion. It would be, according to Zinzendorf, ‘a great mistake to get caught up in the mere words of the Bible’. Upon receiving dark and confusing revelations, ‘even [prophets] had no clear concept of it in the understanding, but only a heart concept.’² H.D. struggles to find different languages of the mother throughout her life and career – heart languages. Seeing the butterflies, not being caught up in mere words, is what Moravian heart religion and H.D.’s passive writing are about.

H.D. struggles throughout her writing to reach backwards and forwards for the Moravian ‘heart language’ of her youth – an idealized language of the mother, but also, perhaps of love between women. She uses different passive, but also aggressive, writing strategies to contain and transform her anger at men like Pound, Aldington and Lawrence, and her parents. The *roman à clef*, the palimpsest, the scrapbook, her Moravian writing heritage, these all contributed to a therapeutic oeuvre for her. With these strategies, H.D. succeeded in presenting a new set of values, which conjured up the semiotic as well as the symbolic and also managed to let her reach beyond the object/subject binary. She also revealed that her understanding of Moravian spirituality was the impetus behind her enhanced female self.

Through examining and presenting a palimpsestic account of existing contemporary culture, overwritten and underlain by previous Greek, Egyptian and Moravian cultures,

¹H.D., ‘The Walls Do Not Fall’, in *Trilogy* (New York: New Directions Book, 1998), pp.1–59 (p.39).

²Craig D. Atwood, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (Pennsylvania: The Pennsylvania State University, 2004), pp.71–72.

H.D. comes to the conclusion that '[she is] for a moment (through a picture carved on a wall, tinted with just such bright colours as we had in [their] own paint box) Egyptian; a little cell in [her] brain responds to a cell of someone's brain, who died thousands of years ago' (G., p.51). These overlaid images reveal that: 'the whole time, that they were not [her] ideas. They were eternal, changeless ideas that [she] had grown aware of, dramas already conceived that [she] had watched; memory is the mother, begetter of all drama, idea, music, science or song.'³ The palimpsest, her identification and tie with past cultures lets her invent herself as receptive and passive.

If we see H.D. constantly striving for an idealised maternal imago, she also needed to use, and contest, the father's symbolic; a realm to which the mother's imago is sacrificed. 'Chasm, schism in consciousness', H.D. says, 'must be bridged over.'⁴ H.D. then attempts to articulate other alternatives that reside somewhere between the binary; between the fluid transcendent ego and the chaotic narcissist ego. H.D. wanted to walk in a straight line without losing her balance to either side, father or mother.⁵ Bending to one side would mean losing everything, to lose the aim of her writing. That was a tough task, to write in such a thin and dangerous line of thought, without losing any balance between mind and body, and without conceding one to another. H.D. strives toward her life-long goal to find a new medium to break the dichotomies in her various writings, from *HERmione*, *The Gift to Asphodel*, *Paint it Today*, *Bid Me to Live*. She writes: 'Science and art must beget a new creative medium' (G., p.50). 'I must find new words as the Professor [Freud] found or coined new words to explain certain as yet unrecorded states of mind or being.'⁶

The answer to the overarching question of this thesis; whether H.D. was ever able to sustain the 'depressive position' is embedded in H.D.'s Madrigal metaphor. According to the Klein's discussion of position and Freud's 'Beyond the Pleasure Principle' it is impossible to achieve a permanently tensionless state or a synthesis. As I have discussed in the Chapter Three, H.D. achieves a greater sense of herself as a writer and as a woman while writing, mothering herself anew. However, each writing is in a

³H.D., *Notes on Thought and Vision and Wise Sappho* (San Francisco, City Lights Books, 1982), p.23.

⁴H.D., 'The Walls Do Not Fall', p.49.

⁵D.H. Lawrence also remarks that 'she is like a person walking a tight rope'. You wonder if she shall get across. See Barbara Guest, *Herself Defined: The Poet HD and Her World* (New York: Doubleday, 1984.), p.73.

⁶H.D., *Tribute to Freud* (New York: New Directions Publishing, 1974), p.145.

Gloire state until it is finished. Once it is finished it is no longer an ongoing process that can be continually cut and reassembled according to one's wishes. When something is no longer a 'process' but a finished object, it always entails an antithesis. H.D.'s *Madrigal Cycle* and Klein's positions alike necessitate an endless process; a cycle of birth, death and resurrection, whose psychoanalytic dynamics relate to a cycling between anger and passivity.

Throughout this dissertation I have discussed the ways in which H.D. struggled to negotiate these frustrating binaries, and narrate inexpressible feelings through her art. To do so she needed to create a juncture where the semiotic and the symbolic could meet, a precise spot in which meaning develops. 'There was another speech. That speech she could not rehearse in words. That speech was a hot wave across her brain [...] there were not words to this speech' (*PIT*, p.41). H.D. developed a technique to access what she could not rehearse in words. Similar to Klein's play techniques, through which the analyst can see beyond the child's symbolic play, by establishing a new set of expressions to reveal the unsaid behind the said, H.D. reaches out to show to her reader something beyond the symbolic. 'There were things under things, as well as things inside things.'⁷ The difficulty in reaching hidden meanings is compared to the difficulties in seeing the hidden in an art work, such as *The Venus de Milo*:

...the marbles like ice, cut like ice, holding something in their shapes that people didn't see, couldn't see or they would go mad with it [...] The Venus de Milo was a little heavy but if you prowled and prowled and waited for different days, little effects of shadow and light and half light caught you; depending on how empty or how full the room was, you got caught by something. That was the answer to prayer. (A., p.19)

H.D. attempted to see in *The Venus de Milo* what she searched for in words. Through deciphering 'the meaning that words hide', she perceived 'the erasure of the signs of the 'mother'' beneath 'the signs of the father.'⁸ With her palimpsest writing creating a porous body, H.D. managed to bring to the surface the imperfectly erased signs of the mother and disrupt the father's signs.

⁷H.D., *Tribute to Freud*, p.21.

⁸Rachel Blau DuPlessis, 'Language Acquisition', *The Iowa Review*, 16.3 (1986), 252–283 (p.255).

As a visionary writer, H.D. reveals that the Other, though rejected, can initiate invaluable insights onto ourselves. Her work suggests that we should embrace abjection and learn to see our reflection in the abject Other. So, H.D. defined her identity in her fiction and memoir writing in response to her initiators' intrusions. Though she called her male initiators 'destructive agents', she also paid tribute to them for their insights. In a letter to Norman Pearson, she acknowledged that '[she] did find [her] path – thanks partly to E.P. [Ezra Pound], also R.A. [Richard Aldington], Lawrence and the rest.'⁹ H.D. understands that her male initiators' destructive methods of either reducing her to the status of Muse or to an object of worship are connected to her feelings of lack. With this vision, H.D. also managed to transform her anger towards her initiators into constructive prose. She was frustrated by her male mentors' image of herself; however, she actually never becomes aggressive in relation to her initiators. She transformed their degrading words designed to subordinate her into an 'affirmation'. For H.D., understanding her displaced anger sheds light on how aggression does not always end up in utter destruction but is necessary in order to find a new way of being. In Kleinian terms, identification with the ideal beloved might be necessary for a healthy ego, but once we acknowledge the other, despised bad 'breast', then we become whole. Recognising provisionality, not freezing in a deadly duality, is the answer for a new means of world expression residing somewhere between a binary which is neither passive nor aggressive.

I have attempted to highlight this dynamic through readings of H.D.'s breakdowns as her catalyst to write. H.D.'s endeavours to overcome these emotionally self-destructive tendencies, as DuPlessis also argues, ultimately became instrumental to her artistic self-awareness.¹⁰ By recreating real personas through the *roman à clef* form, H.D. could fix and manipulate their image. In her *Madrigal Cycle* novels, H.D.'s writing is initiated by love as well as suffering. While each novel grows out of love, it also embeds a betrayal. This betrayal makes H.D. see more clearly and recognise the full potential of her body, leading to artistic vision. H.D., like her Moravian ancestors, believed that the key to world peace was hidden in accepting the 'other'. She tries to recuperate oppositions,

⁹H.D.'s letter is cited in Norman Holmes Pearson, 'Foreword', in *Tribute to Freud* (New York: A New Directions Book, 1974), pp.v–xiv (p.xi).

¹⁰Rachel Blau DuPlessis, 'Romantic Thralldom in H. D.', *Contemporary Literature*, 20.2 (1979), 178–203.

such as the Moravian wound and womb correlation, creating sites from which she attempts to overcome and harmonise such binary positions. The harmony in repairing the damage done to the mother imago is what Klein called artistic energy. With the help of her unusual writing strategies, which harness the power of both passivity and aggression, I have argued that H.D. attempts to present alternative dispositions in order to destabilise hegemonic power. Through ‘heart language’ she attempts to explain the narcissistic wound that we all suffer. She does not cast herself in a powerful or a powerless role; she becomes simultaneously both artist and creator as well as Muse, lover, and mother. H.D., at least in her writing, becomes both Athena and Hera at a crossroads.

Throughout the thesis, I have aimed to demonstrate that passivity was H.D.’s deliberate choice to repair damage and to sublimate her aggression into healing prose. Analysing H.D.’s account of passivity at the nexus of Klein’s psychoanalysis and Moravian cults gives the substance that the thesis needs. While the former has helped me to analyse how aggression became H.D.’s catalyst for writing, the latter has formed the basis of my argument that, through her writing, H.D. is ‘gladly passive’ and powerful simultaneously. In Chapter One I have re-read the anger-power(less)-passivity triad and offered new ways of looking at its terms by deconstructing and reconstructing the anger-power and powerless-passive equation. As such, this chapter calls for a re-evaluation of passive-aggressive personality disorder and hysteria, both of which I have re-read through concepts of *écriture féminine* and *parler femme*. In Chapter Two I have provided a detailed account of Moravian tradition and of Moravian Women’s memoir or *Lebenslauf*. The detailed account of this heritage reveals that the Moravians managed to channel their aggression with the help of their eccentric cults. Reading into a number of *Lebenslaufe* in conjunction with H.D.’s *romans à clef* showed that Moravian women cherished an autonomous and multiple self, thanks to their presumed passivity. In Chapter Three I turned to H.D.’s use of the *roman à clef* and the palimpsest and demonstrated that these two narrative methods provided H.D. with the tools she needed to create a text according to her own values. While the former allowed H.D. to heal herself by projecting and fictionalising her anger, it also created a limbo state where the reader will never know how much of it is ‘real’. The latter disturbs the boundaries between you and I, the semiotic and the symbolic; thus it shatters any assumed reality.

These narrative methods reflect that there is never one single reality but rather multiple connotations.

After setting out the background information on H.D.'s Moravian heritage and writing strategies, a close reading of *Asphodel* and *HERmione* reflects how these two novels become representative of her passive struggle against gaining a powerful female self. In Chapter Four I have considered, arguing that the primary text of *Asphodel* is concerned with H.D.'s war memories, that the underlying narrative is more about her desire to express her ambivalent feelings about motherhood. In Chapter Five I have read *HERmione* in connection with Klein's paper 'Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse'. Drawing an explicit parallel between these two texts helped me to ground my argument that H.D. needed to find a way to sail between her murderous loathing for her mother and her desire to be emerged with her. In her *Madrigal Cycle*, for H.D., a bisexual mother who was shattered by war trauma, infidelity, stillbirth and breakdown, aggression and anger became a form of artistic energy that allowed her to create herself anew. In this thesis, I have explored how psychoanalytic dynamics between anger and passivity have shaped H.D.'s wondrous and healing prose.

Bibliography

Primary Sources

H.D., *Asphodel* (Durham: Duke University Press, 1992)

_____, *Bid Me to Live* (London: Virago Press, 1984)

_____, 'Compassionate Friendship', in *Magic Mirror, Compassionate Friendship, and Thorn Thicket: A Tribute to Erich Heydt*, ed. By Nephie Christodoulides (Canada: ELS Editions, 2012), pp.83-160

_____, *End to Torment: A Memoir of Ezra Pound*, ed. by Norman Holmes Pearson, and Michael John King (New York: New Directions Publishing, 1979)

_____, *HERmione* (London: Virago Press, 1984)

_____, 'H.D. By Delia Alton', *Iowa Review*, H.D. Centennial Issue, 16.3. (1986), 180-221

_____, 'H.D.'s Notes', in *The Gift by H.D.: The complete Text* (Florida: University of Florida, 1998)

_____, *Hirslanden Notebooks*, ed. by Mate Robinson and Demetres P. Tryphonepoulos (Victoria: ELS Edition, 2015)

_____, 'Hymn', in *The imagist Poem: Modern Poetry in Miniature*, ed. by William Pratt (New Orleans: Uno Press, 2008), pp. 94-95

_____, *Notes on Thought and Vision and Wise Sappho* (San Francisco: City Lights Books, 1982)

_____, *Paint it Today* (New York: New York University Press, 1992)

_____, *Palimpsest* (Illinois: Southern Illinois University Press, 1968)

_____, 'Responsibilities', in *The Gender of Modernism: A Critical Anthology*, ed. by Bonnie Kime Scott (Bloomington: Indiana University Press, 1990), pp.127-129

_____, *The Gift by H.D.: the Complete Text*, ed. by Jane Augustine (Florida: University Press of Florida, 1998)

_____, *The Mystery*, ed. By Jane Augustine, (Florida, University Press of Florida, 2009)

_____, *The Sword Went Out to Sea: (Synthesis of a Dream)*, by Delia Alton. ed. by. Cynthia Hogue, and Julie Vandivere (Florida: University Press of Florida, 2007)

_____, 'The Walls Do Not Fall', in *Trilogy* (New York: New Directions Book, 1998), pp.1-59

_____, 'Tribute to the Angels', in *Trilogy* (New York: New Directions Book, 1998), pp.61-110

_____, *Tribute to Freud* (New York: New Directions Publishing, 1974)

_____, *White Rose and the Red*, ed. by Alison Hallsall (Florida: University Press of Florida, 2009)

Electronic Primary Source

H.D., *Scrapbook*, in Beinecke Rare Book and Manuscript Library

< <http://brbl-dl.library.yale.edu/vufind/Record/3472699> > [accessed 16 May 2016]

Secondary Sources

Ahmed, Sara, *Cultural Politics of Emotions* (New York: Routledge, 2004)

Aldington, Richard, *Death of a Hero* (Ottawa: The Golden Dog Press, 1998)

_____, 'Violet Hunt', *The Egoist: An Individualist Review*, ed. by Richard Aldington and Leonard A. Compton-Rickett, 1. (1914), 17-18

American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 2nd Edition (Washington: American Psychiatric Publishing, 1968)

_____, *Diagnostic and Statistical Manual of Mental Disorders*, 3rd Edition (Washington: American Psychiatric Publishing, 1980)

_____, *Diagnostic and Statistical Manual of Mental Disorders*, 5th Edition (Washington: American Psychiatric Publishing, 2013)

Anderson, Elisabeth, *H.D. and Modernist Religious Imagination* (London: Bloomsbury Academic, 2013)

Anderson, Linda, *Autobiography*, (London: Routledge, 2001)

Anderson, Robin, 'Putting the Boot In: Violent Defences Against Depressive Anxiety', in *Reason and Passion: A Celebration of the Work of Hanna Segal*, ed. by David Bell (London: Karnac Books, 2004)

Anderson, Sarah, *Readings of Trauma, Madness, and the Body* (New York, Palgrave Macmillan, 2012)

Archer-Straw, Petrine, *Negrophilia: Avant-garde Paris and Black Culture in the 1920s* (London: Thames and Hudson, 2010)

Atwood, D. Craig, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (Pennsylvania: Pennsylvania State University Press, 2004)

_____, 'Deep in the Side of Jesus: Zinzendorffian Piety in Colonial America' in *German Moravians in the Atlantic World symposium, Winston-Salem, North Carolina*. 2002

_____, 'Sleeping in the Arms of Christ: Sanctifying Sexuality in the Eighteenth-Century Moravian Church', *Journal of the History of Sexuality*, 8.1 (1997), 25-51

_____, 'Understanding Zinzendorf's Blood and Wounds Theology', *Journal of Moravian History*, 1(2006), 31-47

Augustine, Jane, 'Ecstasy's Alembic: H.D.'s Poetics of Magic and Psychoanalysis in World War Two', *Anglophonia/Caliban*, 35. (2014), 35-50

_____, 'Introduction', in *The Gift by H.D.: the Complete Text*, ed. by Jane Augustine (Florida: University Press of Florida, 1998), pp.1-28

Aulich, James and John Hewitt, *Seduction or Instruction? First World War Posters in Britain and Europe* (Manchester: Manchester University Press, 2007)

Baker, Steve, 'Describing Images of the National Self: Popular Accounts of the Construction of Pictorial Identity in the First World War Poster', *Oxford Art Journal*, 13.2 (1990), 24-30

Baldick, Chris, *Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 2008)

Bella, Brodzki and Celeste Schenck, *Life/Lines: Theorizing Women's Autobiography, Interpreting Women's Lives: Feminist Theory and Personal Narratives* (New York: Cornwall University press, 1989)

Benstock, Shari, *Textualizing the Feminine: On the Limits of Genre* (Oklahoma: University of Oklahoma Press, 1991),

_____, *The Private Self: Theory and Practice of Women's Autobiographical Writings* (London: the University of North Carolina Press, 1988)

_____, *Women of the Left Bank, Paris, 1900-1940* (Austin: University of Texas Press, 1999)

Berliner, A. Brett, *Ambivalent Desire: The Exotic Black Other in Jazz-Age France* (United States of America: University of Massachusetts Press, 2002)

Bernardez, Teresa, 'Women and Anger: Conflicts with Aggression in Contemporary Women', *Journal of American Medical Women Association*, 33.5 (1978), 215-219

Berni, Christine, 'The Recuperated Maternal and the Imposture of Mastery in HD's Hermione', *Women's Studies: An Interdisciplinary Journal*, 25.1 (1995), 51-71

Biceaga, Victor, *The Concept of Passivity in Husserl's Phenomenology* (London: Springer, 2010)

Boebel, Dagny, 'The Sun Born in a Woman: H.D.'s Transformation of a Masculinist Icon in 'The Dancer'', in *Unmanning Modernism: Gendered Re-readings*, ed. by Elizabeth J. Harrison, and Shirley Peterson (Knoxville: University of Tennessee Press, 1997), pp. 14-30

Boyde, Melissa, 'The Modernist *Roman à Clef* and Cultural Secrets, or I Know That You Know That I Know That You Know', *Australian Literary Studies*, 24.3-4 (2009), 155-166

Brooks, Polly Schoyer, *Beyond the Myth: The Story of Joan of Arc* (Boston: Houghton Mifflin Company, 1990)

Brunton, Elizabeth, 'I had a Baby, I Mean I didn't, in an Air Raid: War and Stillbirth in H.D.'s *Asphodel*', *Women's Writing of the First World War*, 24.1 (2017), 66-79

_____, 'The Horror of the Nurses': Shell-shock and Stillbirth in H.D.'s *Asphodel*', in *The Many Forms of Fear, Horror and Terror*, ed. By Leanne Franklin & Ravenel Richardson (Oxford: Inter-disciplinary Press, 2009), pp.117-126

Bruss, W. Elizabeth, *Autobiographical Acts: The Changing Situation of a Literary Genre* (Baltimore: the Johns Hopkins University Press, 1976)

Buck, Claire, *H.D. and Freud: Bisexuality and Feminine Discourse* (New York: Harvester Wheatsheaf, 1991)

Bush, Douglas, *Mythology and the Romantic Tradition in English Poetry* (Cambridge: Harvard University Press, 1937)

Byles, Montgomery Joan, 'Psychoanalysis and War: The Superego and Projective Identification', *Journal for the Psychoanalysis of Culture and Society*, 8.2 (2003), 208-213

Caruth, Cathy, 'Introduction: Trauma and Experience', in *Trauma: Explorations in Memory*, ed. by Cathy Caruth (Baltimore: Johns Hopkins Press, 1995), pp.3-12

_____, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 1996)

Casement, Patrick, *Further Learning from the Patient: The Analytic Space and Process* (East Sussex: Routledge, 1990)

_____, *On Learning from the Patient* (East Sussex: Routledge, 2005)

Childs, Peter, *Modernism* (London: Routledge, 2008)

Chisholm, Diana, *H.D.'s Freudian Poetics: Psychoanalysis in Translation* (London: Cornell University Press, 1992)

Chodorow, J. Nancy, *The reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (California: University of California Press, 1999)

Coates, Engdahl Kimberly, 'Exposing the Nerves of Language: Virginia Woolf, Charles Mauron, and the Affinity Between Aesthetics and Illness', *Literature and Medicine*, 21.2 (2002), pp.242-263

Corbin, Laurie, *The Mother Mirror, Self-representation and the Mother-Daughter Relation in Colette, Simon de Beauvoir and Marguerite Duras* (New York: Peter Lang, 1996)

Collecott, Diana, *H.D. and Sapphic Modernism, 1910-1950* (Cambridge: Cambridge University Press, 1999)

_____, 'Images at the Crossroads', in *Signets: Reading H.D.*, ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990) pp.155-181

Condon, John, 'Women's Mental Health: A "Wish-List" For the DSM-V', *Archives of Women's Mental Health*, 13.1 (2010), 5-10

Connor, Rachel, *H.D. and the Image* (Manchester: Manchester University Press, 2004)

Corbin, Laurie, *The Mother Mirror, Self-representation and the Mother-Daughter Relation in Colette, Simon de Beauvoir and Marguerite Duras* (New York: Peter Lang, 1996)

Culler, Jonathan, *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* (Ithaca: Cornell University Press, 1975)

Davies, Margaret, 'Colette', in *French Novelists 1900-1930: Dictionary of National Biography*, Vol. 65, ed. by Catharine Savage Brosman (Michigan, Gale Research, 1988)

Debo, Annette, 'Interracial modernism in avant-garde film: Paul Robeson and H. D. in the 1930 Borderline', *Quarterly Review of Film and Video*, 18:4 (2001), 371-383

_____, *The American H.D.* (Iowa City: University of Iowa Press, 2012)

Dekoven, Marianne, 'The Politics of Modernist Form', *New Literary History*, 23.3. (1992), 675-690

Dembo, L.S., 'H.D. imagist and Her Octopus intelligence', in *H.D. Woman and Poet*, ed. by Michael King (Orono: University of Maine Press, 1986), pp.209-225

Derrida, Jacques, *Positions*, trans. by Alan Bass (Chicago: University of Chicago Press, 1981)

Duncan, Robert, *The HD Book* (California: University of California Press, 2010)

Dunn, M. Margaret, 'Altered Patterns and New Endings: Reflections of Change in Stein's 'Three Lives' and H.D.'s 'Palimpsest'', *A Journal of Women Studies*, 9. 2 (1987), 54-59

DuPlessis, Blau Rachel, *H.D.: The Career of that Struggle* (Brighton: The Harvester Press, 1986)

_____, 'Language Acquisition', *The Iowa Review*, 16.3 (1986), 252-283

_____, 'Romantic Thralldom in H. D.', *Contemporary Literature*, 20.2 (1979), 178-203

_____, *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* (Bloomington: Indiana University Press, 1985)

Eagleton, Terry, *After Theory* (New York: Basic Books, 2003)

_____, *Ideology of the Aesthetic* (Oxford: Blackwell Publishers, 2000)

Eakin, P., John, *Fictions in Autobiography: Studies in the Art of Self-Invention* (Princeton: Princeton University Press, 1984)

Edmunds, Susan, *Out of Line: History, Psychoanalysis & Montage in H.D.'s Long Poems* (Stanford: Stanford University Press, 1994)

Ehrlich, Robert, 'Guntrip's Concept of The Regressed Ego', *Journal of The American Academy of Psychoanalysis and Dynamic Psychiatry*, 37.4 (2009), 605-625

Einstein, Albert, 'Einstein's letter, 30th July 1932', in *Why War?* (California: International Institute of Intellectual Co-Operation League Of Nations, 1933), pp.3-6

Eliot, T.S., 'Metaphysical Poets', in *Selected Essays by T.S. Eliot* (London: Faber and Faber, 1976), pp.281-291

_____, 'Tradition and the Individual Talent', in *The Sacred Wood: Essays on Poetry and Criticism* (London: Faber and Faber, 1997), pp. 39-49

Fairfield, S., 'The Kore Complex: the Myths and Some Unconscious Fantasies', *International Journal of Psychoanalysis*, 75 (1994), 243-263

Faull, M. Katherine, 'Faith and Imagination: Nikolaus Ludwig von Zinzendorf's Anti-Enlightenment Philosophy of Self', in *Anthropology and the German Enlightenment: Perspectives on Humanity*, ed. Katherine M. Faull (Lewisburg: Bucknell University Press, 1995), pp.23-56

_____, *Moravian Women's Memoirs: Their Related Lives, 1750-1820* (New York: Syracuse University Press, 1997)

Finn, R., Michael, 'Imagining Rachilde: Decadence and the *Roman à Clefs*', *French Forum*, 30.1, (2005), pp. 81-96

Firchow, E. Peter, 'Rico and Julia: The Hilda Doolittle: D. H. Lawrence Affair Reconsidered', *Journal of Modern Literature*, 8.1 (1980), 51-76

Fisher, Philip, *The Vehement Passions* (Princeton: Princeton University Press, 2001)

Fogleman, S. Aaron, *Jesus is Female: Moravians and Radical Religion in Early America* (Pennsylvania: University of Pennsylvania Press, 2007)

_____, 'Jesus Is Female: The Moravian Challenge in the German Communities of British North America' presented at Pietism and Gender Session of the Conference on *German Moravians in the Atlantic World*, April (2002)

Foote-Smith, Elizabeth, and Lydia Bayne, 'Joan of Arc', *Epilepsia*, 32.6 (1991): 810-815

Freud, C. Hendrika, *Electra vs Oedipus: The Drama of Mother -Daughter Relationship*, trans. by Marjolijn de Jager (Sussex: Routledge, 2011)

Freud, Sigmund, 'Anxiety and Instinctual Life', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: New Introductory Lectures on Psycho-Analysis and Other Works*, Vol. 22 (1932-1936), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 81-111

_____, 'Beyond the Pleasure Principle (1920)', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Beyond the Pleasure Principle, Group Psychology and Other Works*, Vol. 18 (1920-1922), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 7-66

_____, *Dora: An Analysis of a Case of Hysteria* (New York: Touchstone, 1997)

_____, 'Fixation to Traumas—the Unconscious', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On Introductory Lectures on Psycho-Analysis*, Part III, Vol. 16 (1916-1917), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 273-285

_____, 'Freud's letter, September 1932', in *Why War?* (California: International Institute of Intellectual Co-Operation League Of Nations, 1933), pp.9-21

_____, 'Instincts and Their Vicissitudes (1915)', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On the History of the Post Psychoanalytic Movement, Papers on Metapsychology and Other Works*, Vol. 14 (1914-1916), trans. by James Strachey (London: The Hogarth Press, 2001), pp. 117-140

_____, 'Screen Memories (1899)', in *On Freud's Screen Memories*, ed. by Gail S. Reed, Howard B. Levine (London: Karnak, 2015), p.1-24

_____, 'Preface to Reik's 'Ritual': Psycho-analytic Studies (1919)', in *The Standard Edition of Complete Psychological Works of Sigmund Freud, XVII, An Infantile Neurosis and other Works* (London: Vintage Classics, 2001), pp. 257- 265

_____, *The Ego and the Id*, trans. by James Strachey (New York: W.W. Norton, 1960)

_____, 'The Paths to the Formation of Symptoms', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On Introductory Lectures on Psychoanalysis and, Part III, the Vol. 16(1916-1917)*, trans. by James Strachey (London: The Hogarth Press, 2001), pp. 358-377

Friedman, S. Susan, *Analyzing Freud: Letters of H.D., Bryher, and Their Circle* (London: New Directions Publishing, 2005)

_____, 'Gender and Genre Anxiety: Elizabeth Barrett Browning and HD as Epic Poets' in *Tulsa Studies in Women's Literature* (1986)

_____, 'Modernism of the 'Scattered Remnant': Race and Politics in the Development of H.D.'s Modernist Vision', in *H.D. Woman and Poet*, ed. by Michael King (Orono: University of Maine Press, 1986), pp.91-116

_____, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge: Cambridge University Press, 1990)

_____, *Psyche Reborn: The Emergence of H.D.* (Bloomington: Indiana University Press, 1981)

_____, 'Return of the Repressed', in *Signets: Reading H.D.*, ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990), pp. 233-252

_____, 'Who Buried HD? A Poet, Her Critics, and Her Place in 'The Literary Tradition'', *College English*, 36.7 (1975), 801-814

_____, 'Women's Autobiographical Selves: Theory and Practice', in *The Private Self: Theory and Practice of Women's Autobiographical Writings*, ed. by Shari Benstock (London: Routledge, 1988), pp.34-62

Friedman, Stanford Susan and Rachel Blau DuPlessis, 'I Had Two Loves Separate', in *Signets: Reading H.D.* ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990) pp. 205-232

Frye, Marilyn, *The Politics of Reality* (Berkeley: The Crossing Press, 1983)

Fuchs, Miriam, 'H.D.'s Self-Inscription: Between Time and 'Out-of-Time' in the Gift', *The Southern Review*, 26.3 (1990), 542-554

- Galvan, Jill, *The Sympathetic Medium: Feminine Channelling, the Occult, and Communication Technologies, 1859–1919* (New York: Ithaca, 2010)
- Gardiner, J., Kegan, 'On Female Identity and Writing by Women', *Critical Inquiry*, 8.2 (1981), 347-361
- Graham, Sarah, 'Falling Walls: Trauma and Testimony in H.D.'s Trilogy', *English*, 56 (2007), 299-319
- Gregory, Eileen, *H.D. and Hellenism: Classic Lines* (Cambridge: Cambridge University Press, 1997)
- Gilligan, Carol, *In a different Voice* (Harvard: Harvard University Press, 1982)
- Gilmore, Leigh, *Autobiographics: A Feminist Theory of Women's Self-representation* (London: Cornell University Press, 1994)
- Griffin, Gabriele, *Difference in View: Woman and Modernism* (Bristol: Taylor and Francis, 1994)
- Goldenberg, R. Naomi, 'Anger in the Body: Feminism, Religion and Kleinian psychoanalytic Theory', *Journal of Feminist Studies in Religion*, 2.2. (1986), 39-49
- Gooze, E. Marjanne, 'The definition of Self and Form in Feminist Autobiography Theory', *Women's Studies: An inter-disciplinary Journal*, 12.4. (1992), 411-429
- Gordon, Lyndall, *Eliot's New Life* (Oxford: Oxford University Press, 1988)
- _____, *TS Eliot: An Imperfect Life* (New York: WW Norton & Company, 2000)
- Gordon, P., Scott, 'Glad Passivity: Mary Penry of Lititz and the Making of Moravian Women', *Journal of Moravian History* 13.1 (2013), pp.1-26
- _____, *The Power of the Passive Self in English Literature, 1640-1770* (Cambridge: Cambridge University Press, 2004)
- Gosso, Sandra, 'Introduction: From Reparation to the Aesthetic Conflict', in *Psychoanalysis and Art: Kleinian Perspectives*, ed. by Sandra Gosso (London, Karnak, 2004), pp.1-29
- Gubar, Susan, 'The Echoing Spell of H.D.'s Trilogy', *Contemporary Literature*, 19 (1978), 196-218
- Guest, Barbara, *Herself Defined: The Poet H.D. and Her World* (New York: Doubleday & Company, 1984)
- Gusdorf, Georges, 'Conditions and Limits of Autobiography' trans. by. James Olney in, *Autobiography: Essays Theoretical and Critical*, ed. by James Olney, (Princeton: Princeton university Press, 1956), pp.28-48

Grayzel, R. Susan, *Women and the First World War* (Edinburg: Pearson Education Limited, 2002)

Hartman, Geoffrey, 'The Voice of the Shuttle: Literature from the point of View of Literature', in *Beyond Formalism: Literary Essays 1958-1970* (New Haven: Yale University Press, 1970) pp.337-55

Heather, Ingman, *Women's Fiction Between the Wars: Mothers, Daughters and Writing* (Edinburg: Edinburg University Press, 1998)

Henke, A. Suzette, *Shattered Subjects: Trauma and Testimony in Women's Life-Writing* (London: Macmillan, 1998), pp.25-53

Herman, Nini, *Too Long a Child: The Mother-Daughter Dyad* (London: Whurr Publishers, 1999)

Hindle, Debbie, 'L'Enfant Et Les Sortilèges Revisited', *International Journal of Psycho-Analysis*, 81 (2000), 1185-1196

Hirsch, Marianne, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (Indianapolis: Indiana University Press, 1989)

Hobub, Steffi, 'Silence, Remembering, and Forgetting in Wittgenstein, Cage and Derrida', in *Beyond Memory: Silence and the Aesthetics of Remembrance*, ed. by Alexandre Dessingue and Jay M Winter (Oxon: Routledge, 2016), pp.95-110

Hollenberg, Kroluk Donna, 'Art and Ardor in World War One: Selected Letters from H.D. to John Cournos', *The Iowa Review*, 16. 3. (1986), 126-155

_____, *Between History and Poetry: The Letters of H.D. and Norman Holmes Pearson* (Iowa City: University of Iowa Press, 1997)

Holmes, Mary, 'Feeling Beyond Rules Politicizing the Sociology of Emotion and Anger in Feminist Politics', *European Journal of Social Theory*, 7.2 (2004), 209-227

Homer, Sean, *Jacques Lacan* (London: Routledge Critical Thinkers, 2005)

Hughes, Fiona, 'A Passivity Prior to Passive and Active: Merleau-Ponty's Re-reading of the Freudian Unconscious and Looking at Lascaux', *Mind*, 122.486 (2013), 419-450

Huston, Nancy, 'The Matrix and War: Mother and Heroes', *Poetics Today*, 6.1/2. (1985), 127-134

Huyssen, Andreas, *After the Great Divide: Modernism, Mass culture, Postmodernism*, (Indianapolis: Indiana University Press, 1986)

Irigaray, Luce, 'And the One Doesn't Stir without the Other' trans. by Helene Vivienne Wenzel, in *Feminist Social Thought: A Reader*, ed. by Diana T. Meyers (London: Routledge, 1997) pp.320-327

_____, *Democracy Begins Between Two* (New York: Routledge, 2001)

_____, *This Sex which is Not One* (New York: Cornell University Press, 1985)

_____, *Speculum of the Other Women*, trans. by Gillian C. Gill (New York: Cornell University Press, 1985)

James, Pearl, 'Introduction', in *Picture This: World War I Posters And Visual Culture*, ed. by Pearl James (London: University Of Nebraska Press, 2009), pp.1-36

Jelinek, C., Estelle, *The Tradition of Women's Autobiography: From Antiquity to the Present* (Boston: Twayne, 1986)

_____, 'Women's Autobiography and Male tradition', in *Women's Autobiography: Essays in Criticism* (London: Indiana University Press, 1980), pp.1-38

Jolly, Margaretta, *Encyclopaedia of Life Writing: Autobiographical and Biographical Forms* (London: Routledge, 2001)

Joplin, Patricia Klindienst, 'The Voice of the Shuttle is Ours', *Stanford Literature Review*, 1 (1984), 25-53

Kenner, Hugh, *The Pound Era* (Los Angeles: University of California Press, 1971)

Kibble, Matthew, 'Sublimation and the Over-Mind in HD's Notes on Thought and Vision', *English Literature in Transition, 1880-1920*, 41.1 (1998), 42-57

Klein, Melanie, 'Infantile Anxiety Situations Reflected in a Work of Art in the Creative Impulse 1929', in *Love, Guilt and Reparation and Other Works 1921-1945* (London: Virago Press, 1988), pp.210-218

_____, 'Love, Guilt and Reparation (1937)', in *Love, Guilt and Reparation and Other Works 1921-1945* (London: Virago Press, 1988), pp. 306-343

_____, *Narrative of A Child Analysis: The Conduct of the Psycho-Analysis of Children as Seen in the Treatment of a ten-year-old Boy* (London: Vintage, 1998)

_____, 'Notes on Some Schizoid Mechanisms (1946)', in *Envy and Gratitude and Other Works 1946-1963*, ed. by M. Masud R. Khan, (London: Vintage, 1997), pp.1-24

_____, 'On Identification(1955)', in *Envy and Gratitude and Other Works 1946-1963*, ed. by m. Masud R. Khan (London: Vintage, 1997), pp.141-175

_____, 'On the Development of Mental Functioning (1958)', in *Envy and Gratitude and Other Works 1946-1963*, ed. by m. Masud R. Khan, (London: Vintage, 1997), pp.236-246

_____, 'Some Reflection on *The Oresteia* (1963)', in *Envy and Gratitude and Other Works 1946-1963*, ed. by M. Masud R. Khan, (London: Vintage, 1997)

_____, 'The Early Development of Conscience in the Child', in *Love, Guilt and Reparation and Other Works 1921-1945*, ed. by Hanna Segal (London: Virago Press, 1988), pp.248-257

_____, 'The Importance of Symbol Formation in the Development of the Ego', in *Love, Guilt and Reparation and Other Works 1921-1945* (London: Virago Press, 1988), pp. 219-232

Kloepfer, Kelly Deborah, 'Flesh Made Word: Maternal inscription in HD', *Sagetrieb*, 3 (1984), 27-48

_____, *The Unspeakable Mother: Forbidden Discourse in Jean Rhys and H.D.* (London: Cornell University Press, 1989)

Kontou, Tatiana, *Spiritualism and Women's Writing: From the Fin de Siècle to the Neo-Victorian* (London: Palgrave, 2009)

Kristeva, Julia, *About Chinese Women*, trans. by Anita Barrows (London: Marion Boyars, 1990)

_____, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980)

_____, *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982)

_____, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984)

Kruger, Sullivan Kathryn, *Weaving the Word: The Metaphorics of Weaving and Female Textual Production* (London: Associated University Presses, 2001)

Laity, Cassandra, 'H.D. and A.C. Swinburne: Decadence and Modernist Women's Writing', *Feminist Studies*, 15. 3 (1989) 461-484

_____, *H.D. and the Victorian Fin de Siècle: Gender, Modernism, Decadence* (Cambridge: Cambridge University Press, 1996)

_____, 'Introduction', in *Paint It Today* by H.D. (New York: New York University Press, 1992), pp.xvii-xliii

Lane, Christopher, 'The Surprising History of Passive-Aggressive Personality Disorder', *Theory & Psychology*, 19.1 (2009), pp. 55-70

Latham, Sean, *The Art of Scandal: Modernism, Libel Law, and the Roman à Clef* (Oxford: Oxford University Press, 2009)

Lawrence, H. Davies, *Aarons' Rod* (Cambridge: Cambridge University Press, 1988)

- Lax, F. Ruth, 'Boys' Envy of Mother and the Consequences of this Narcissistic Mortification', *Psychoanalytic Study of the Child*, 52 (1997), 118–39
- Lejeune, Philippe, *On Autobiography*, ed. by Paul John Eakin, trans. by Katherine Leary, (Minneapolis: University of Minnesota Press, 1989)
- Lerner, E., Harriet, 'Internal Prohibitions Against Female Anger', *The American Journal of Psychoanalysis*, 40.2 (1980), 137-148
- Linde, Charlotte, *Life stories: The Creation of Coherence* (New York: Oxford University Press, 1993)
- Lionnet, Francoise, *Autobiographical Voices: Race, Gender, Self-portraiture* (London: Cornell University Press, 1989)
- Lorde, Audre, 'The Uses of Anger: Women Responding to Racism', in *Sister Outsider: Essays and Speeches: Essays and Speeches by Audre Lorde* (New York: Ten Speed Press, 2007), pp.124–33
- Lugones, María, *Pilgrimages/Peregrinajes: Theorizing Coalition against Multiple Oppressions* (New York: Rowman& Littlefield Publishers, 2003)
- Mason, G. Mary, 'The Other Voice: Autobiographies of Women Writers', in *Autobiography: Essays theoretical and critical* ed. by James Olney, (Princeton: Princeton University Press, 1980)
- Materer, Timothy, *Modernist Alchemy: Poetry and the Occult* (London: Cornell University Press, 1995)
- McAfee, Noelle, *Julia Kristeva* (London: Routledge, 2004)
- McCabe, Susan, 'Borderline Modernism: Paul Robeson and the Femme Fatale', *Callaloo*, 25.2 (2002), 639-653
- McCracken, LuAnn, "'The Synthesis of My Being': Autobiography and the Reproduction of Identity in Virginia Woolf", *Tulsa Studies in Women's Literature*, 9.1. (1990), pp.58-78
- McDonald, Gail, *Learning to Be Modern: Pound, Eliot, and the American University* (Clarendon Press, 1993)
- Minsky, Rosalind, *Psychoanalysis and Gender: An introductory Reader* (London: Routledge, 1996)
- Mitchell, Juliet, 'Introduction', in *The Selected Melanie Klein* (New York: the Free Press, 1986), pp.9-32
- Moi, Toril, *Sexual/Textual Politics: Feminist Literary Theory* (New York: Routledge, 2002)

Moran, Patricia, 'Unholy Meanings: Maternity, Creativity, and Orality in Katherine Mansfield', *Feminist Studies*, 17.1 (1991), 105-125

Morris, Adalaide, 'A Relay of Power and of Peace: HD and the Spirit of the Gift', *Contemporary literature* 27.4 (1986), 493-524

_____, 'Signalling: Feminism, Politics, and Mysticism in H.D.'s War Trilogy', *Sagetrieb*, 9.3 (1990), 121-33

Nielsen, Aldon Lynn, *Reading Race: White American Poets and the Racial Discourse in the Twentieth Century* (London: University of Georgia Press, 1988)

Nies, Lee Betsy, 'Imaging the Statuesque: H.D., Eugenics, and the Aesthetics of White Lesbian Identity', in *Eugenic Fantasies: Racial Ideology in the Literature and Popular Culture of the 1920s* (London: Taylor & Francis Group, 2002), pp.67-86

Norris, Nanette, *Modernist Myth: Studies in H.D., D.H. Lawrence and Virginia Woolf* (Canada: Dreamridge Publishing, 2015)

Olde, Eelco, et al., 'Posttraumatic Stress Following Childbirth: A Review', *Clinical Psychology Review*, 26.1 (2006), 1-16

Ogden, H., Thomas, *On Projective Identification, Projective Identification: The Fate of a Concept*, ed. by Elizabeth Spillius and Edna O'Shaughnessy (East Sussex: Routledge, 2012)

_____, *Projective Identification and Psychotherapeutic Technique* (Oxford: Rowman & Littlefield Publishers, 2004)

Olney, James, 'Autobiography and the Cultural Moment: A Thematic, Historical, and Bibliographical Introduction', in *Autobiography: Essays Theoretical and Critical*, ed. by James Olney (Princeton: Princeton University Press, 1980), pp. 3-27

Olsen, Ole Andkjaer, 'Depression and Reparation as Themes in Melanie Klein's analysis of the Painter Ruth Weber', *The Scandinavian Psychoanalytic Review*, 27.1 (2004), 34-42

Olsen, Tillie, *Silences* (New York: Delta, 1978)

Ostriker, Alicia Suskin, *Stealing the Language: The Emergence of Women's Poetry in America* (Boston: Beacon, 1986)

_____, *Writing like a Woman* (Michigan: University of Michigan Press, 1983)

Ovid, 'Book 6: Procne and Philomela', in *Metamorphoses*, trans. by Stanley Lombardo (Indianapolis: Hackett Publishing Company, 2010), pp.161-169

Oyèwùmí, Oyèrónkẹ́, *The Invention of Women: Making an African Sense of Western Gender Discourses* (Minneapolis: University of Minnesota Press, 1997)

Parker Rozsika, *Mother Love/Mother Hate: The Power of Maternal Ambivalence* (New York: Basic Book, 1995)

Pater, Walter, *Renaissance Studies in Art and Poetry: The 1893 Text*, ed. by Donald L. Hill (Los Angeles: University of California Press, 1980)

Pearson, Norman Holmes, 'Foreword', in *Tribute to Freud*, by Hilda Doolittle (New York: A New Directions Book, 1974), pp.v-xiv

Peucker, Paul, *A Time of Sifting: Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century* (Pennsylvania: Pennsylvania State University Press, 2015)

Pennebaker, W. James, *Opening up: the Healing Power of Expressing Emotions* (The Guilford Press, New York, 1997),

Pound, Ezra, 'Hilda's Book' in *End to Torment: a Memoir of Ezra Pound*, by Hilda Doolittle (New York: New Directions Publishing, 1979), pp,

_____, *The Selected Letters of Ezra Pound, 1907-1941*, ed. by D. D. Paige (New York: New Directions, 1971)

Pireddu, Nicoletta, 'H.D.'s Palimpsests/texts: Scratching the Parchment of Male Writing', *Rohwedder, International Journal of Literature and Art*, 7. (1992), 59-64

Rau, G. Albert, 'Moravian Missions and Colonial Politics', *Transactions of the Moravian Historical Society*, 11.2 (1934), 137-145

Rainey, Lawrence, 'Canon, Gender, and Text: The Case of HD', *College Literature* 18.3 (1991), p.106-126

Rank, Otto, *Psychology and the Soul*, trans. by William Turner (Philadelphia: University of Pennsylvania Press, 1950)

Reid, E. Colbey, 'H.D. and the 'Archaeology of Religion'', *Journal of Cultural and Religious Theory*, 10.2 (2010) pp.1-5

Ricoeur, Paul, *Freud and Philosophy: an Essay on Interpretation*, trans. By. Denis Savage (New Haven: Yale University Press, 1970)

Roman, Luke and Monica Roman, *Encyclopaedia of Greek and Roman Mythology* (New York: Infobase Publishing, 2010)

Rose, Jacqueline, 'Dora: Fragment of an Analysis', in *Dora's Case: Freud-Hysteria-Feminism*, ed. by Charles Bernheimer and Claire Kahane (New York: Columbia Univ. Press, 1985), pp.128-148

_____, *Sexuality in the Field of Vision* (London: Verso, 2005)

_____, *Why War? Psychoanalysis, Politics, and the Return to Melanie Klein* (Oxford: Blackwell, 1993)

Rosenman Ellen Bayuk, *The Invisible Presence: Virginia Woolf And Mother-Daughter Relationship* (London: Louisiana State University Press, 1986)

Ruth, Jan-Erik, and Anni Vilkkö, 'Emotion in the Construction of Autobiography' in *Handbook of Emotions, Adult Development and Aging*, ed. by Carol Magai and Susan H. McFadden (California: Academic Press, 1996), pp. 167-181

Rowbotham, Sheila, *Woman's Consciousness, Man's World* (London: Penguin, 1973)

Roy, Pascal, *Design and Truth in Autobiography* (New York: Garland Publishing, 1985)

Sánchez-Pardo González, Ester, 'The Textual Unconscious and Its Effects: Aggression and Reparation in H.D.'s Work, 1935-1948', *Atlantis*, 24. 1 (2002), 205-224

Saunders, Max *Life-Writing, Autobiografiction, and the Forms of Modern Literature* (Oxford: Oxford University Press, 2010)

Sayers, Janet, 'Melanie Klein, Psychoanalysis, and Feminism', *Feminist Review*, 25 (1987), 23-37

Scarry, Elaine, *The Body in Pain the Making and Unmaking of the World* (Oxford: Oxford University Press, 1985)

Scott, Jill, 'On Spiritual Homesickness *Mothering Peace in H. D.'s the Gift*', *Journal of the Association for Research on Mothering*, 7.1. (2005), 121-131

Scott, J. Wilbur, 'PTDS in DSM-III A Case In the Politics of Diagnosis and Disease', *Social Problems*, 37.3 (1990), 294-310

Seelig, J. Beth, 'The Rape of Medusa in The Temple of Athena: Aspects of Triangulation in The Girl', *The International Journal of Psychoanalysis*, 83.4 (2002), 895-911

Segal, Hanna, 'A Psychoanalytic Approach To Aesthetics', in *Reading Melanie Klein*, ed. by Lyndsey Stonebridge and John Phillips (London: Routledge, 1998)

_____, *Dream, Phantasy and Art* (Hove: Bruner-Routledge, 1991)

_____, *Introduction to the Work of Melanie Klein* (London: Karnac, 2008)

_____, *Melanie Klein* (Middlesex: Penguin Books, 1981)

_____, *Psychoanalysis, Literature and War*, ed. by John Steiner (London: Routledge, 1997)

Seyffert, Oskar, *Dictionary of Classical Antiquities, Mythology, Religion, Literature and Art* (Cambridge: Cambridge University Press, 2009)

Showalter, Elaine, *Female Malady* (New York: Penguin Book, 1985)

_____, 'Introduction: the Rise of Gender' in *Speaking of Gender*, ed. by Elaine Showalter (New York: Routledge, 1989)

_____, 'On Hysterical Narrative', *Narrative*, 1.1 (1993), pp.24-35

Sidonie, Smith, and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (London: University of Minnesota Press, 2010)

Simpson, Kathryn, 'Pearl-diving: Inscriptions of Desire and Creativity in HD and Woolf', *Journal of Modern Literature*, 27.4 (2004), p.37-58

Smith, Langham Richard, 'Ravel's Operatic Spectacles: L'Heure and L'Enfant', in *The Cambridge Companion to Ravel*, ed. by Deborah Mawer (Cambridge: Cambridge University Press, 2000), pp.188-212

Souhami, Diana, *The Trials of Radclyffe Hall* (London: Riverrun, 2013)

Spelman, V. Elizabeth, 'Anger and Insubordination', in *Women, Knowledge, and Reality*, ed. by Ann Garry and Marilyn Pearsall (Boston: Unwin Hyman, 1989), pp. 263-73

Spengermann, C., William, *The Forms of Autobiography: Episodes in the History of a Literary Genre* (New Haven: Yale University Press, 1980)

Spillius, Bott Elizabeth, *Melanie Klein Today: Developments in Theory and Practice*, Vol. 1. (New York: Brunner Routledge, 2003)

Spillius, Bott Elizabeth, et al., *The New Dictionary of Kleinian Thought* (London: Taylor & Francis, 2011)

Spoof, Robert, 'Appendix', in *Asphodel* by H.D. (London: Duke University Press, 1992), pp.207-215

_____, 'H.D.'s Dating Of *Asphodel*: A Reassessment', *H.D. Newsletter*, 4.2 (1991), 31-40

_____, 'Introduction', in *Asphodel*, by H.D. (London: Duke University Press, 1992), pp.ix-xxi

Stevenson, Janice Robinson, *HD, the Life and Work of an American Poet* (Boston: Houghton Mifflin, 1982)

Stock, Noel, *The Life of Ezra Pound* (New York: Routledge, 2013)

Stonebridge, Lyndsey, *The Destructive Element: British Psychoanalysis and Modernism* (London: MacMillan Press, 1998)

Tate, Trudi, 'H.D.'s War Neurotics' in *Women's Fiction and The Great War*, ed. by Suzanne Raitt and Trudi Tate (Oxford: Oxford University Press, 1997), pp.241-262

Trudi Tate and Suzanne Raitt, 'Introduction', in *Women's Fiction and the Great War*, ed. by Trudi Tate and Suzanne Raitt (Oxford: Clarendon Press, 1997), pp.1-17

Taylor, Larissa Juliet, 'The Mission', in *The Virgin Warrior: the Life and Death of Joan of Arc* (New Haven: Yale University Press, 2009)

Thurschwell, Pamela, *Sigmund Freud* (London: Routledge Critical Thinkers, 2000)

Travis, S. 'A Crack in the Ice: Subjectivity and the Mirror in H.D.'s *Her*', *Sagetrieb*, 6.1. (1987), pp.123-140

Tryphonopoulos, Demetres, 'Introduction', in *Majic Ring*. ed. Demetres Tryphonopoulos, (Florida: University Press of Florida, 2009).pp. xxi-xxxix

Tylee, M., Claire, *The Great War and Women's Consciousness: Images of Militarism and Womanhood on Women's Writing, 1914-64* (Iowa City: University Of Iowa City, 1990)

Vetter, Lara, *Modernist Writings and Religio-Scientific Discourse: H.D., Loy and Toomer* (New York: Palgrave Macmillan, 2010)

Vickroy, Laurie, *Trauma and Survival in Contemporary Fiction* (Charlottesville: University Of Virginia Press, 2002)

Vogt, Peter, 'A Voice for Themselves: Women as Participants in Congregational Discourse in the Eighteenth-Century Moravian Movement', in *Women Preachers and Prophets through Two Millennia of Christianity*, ed. by Beverly M. Kienzle and Pamela J. Walker (Berkley: University of California Press, 1998), pp.248-263

Walker, G. Barbara, *The Woman's Encyclopaedia of Myths and Secrets* (San Francisco: Harper and Row, 1983)

Walsh, Maria, *Art and Psychoanalysis* (London: I.B. Tauris, 2013)

Warner, Marina, *No Go The Bogeyman: Scaring, Lulling and Making Mock* (London: Chatto&Windus, 1998)

Weatherhead, A. Kingsley, 'Style in HD's Novels', *Contemporary Literature*, 10.4. (1969), 537-556

Wight, Dana, 'Being Passive/Passive Being: Passivity as Self-expression in Gothic Literature', in *Building a New World*, ed. by Luce Irigaray and Michael Marder (New York: Palgrave Macmillan, 2015), pp.182-194

Wilson, P. John, 'Historical Evaluation of PTSD Diagnostic Criteria: From Freud to DSM-IV', *Journal of Traumatic Stress*, 7.4. (1994), 681-698

Winnicott, W. Donald, 'Transitional Objects and Transitional Phenomena: A Study of the First Not-Me Possession', *International Journal of Psycho-Analysis*, 34 (1953) 89-97

Wolle, Francis, *A Moravian Heritage* (Empire Reproduction & Printing Company, 1972)

Woodward, Kathleen, 'Anger...and Anger: From Freud to Feminism', in *Freud and the Passions*, ed. by John O'Neill, (Pennsylvania: The Pennsylvania State University Press, 1996), pp. 73-95

Woolf, Virginia, 'On Being Ill', in *The Moment and Other Essays*, ed. by Leonard Woolf (New York: A Harvest/HBJ Book, 1948), pp.9-23

Wrigley, Richard, 'Transformations of a Revolutionary Emblem: The Liberty Cap in the French Revolution', *French History*, 11.2 (1997), 131-169

Xu, Ping, 'Irigaray's Mimicry and the Problem of Essentialism', *Hypatia*, 10.4 (1995), 76-89

Young, C., 'Empowering Passivity: Women Spiritualists, Houdini, and the 1926 Fortune Telling Hearing', *Journal of Social History*, 48.2. (2014), pp. 341-362

Electronic Sources

Moravian Archives, 'Hilda Doolittle, 'H.D.' (1186-1961)', *This Month in Moravian History*, 68 (2011)
<http://www.moravianchurcharchives.org/thismonth/11_09%20Hilda%20Doolittle.pdf>
[accessed 14 March 2016]

Moravian Archives, 'Women Priests in the Moravian Church in 1758', *This Month in Moravian History*, 31 (2008)
<<http://www.moravianchurcharchives.org/thismonth/08%20may%20women%20priests.pdf>> [accessed 04 April 2014].

Online Oxford Dictionary
<<https://en.oxforddictionaries.com/definition/loose>> [accessed 23 January 2016]

<<https://en.oxforddictionaries.com/definition/trash>> [accessed 18 March 2016]

Silversteine, Louis *H.D.'s Chronology, Part One (1605-1914)*, 2006
<<http://www.imagists.org/hd/hdchron1.html>> [accessed 14 March 2016]

Silversteine, Louis *H.D.'s Chronology, Part Two (1915-March 1919)*, 2003
<<http://www.imagists.org/hd/hdchron2.html>> [accessed 14 March 2016]

Spear, Fred, 'Enlist Poster', in Library of Congress
<<http://www.loc.gov/pictures/item/00651156/>> [accessed 14 February 2015]

Appendix

Image 1¹

¹These images are retrieved from Aaron Spencer Fogleman, 'Jesus Is Female: The Moravian Challenge in the German Communities of British North America' presented in a Pietism and Gender Session at a conference on *German Moravians in the Atlantic World*, April (2002). Fogleman notes that these are just four from hundreds of examples of small, colourful cards in the Moravian Archives in Herrnhut, Germany, which celebrate a personal, erotic relationship with Jesus, in which the side wound of the Saviour on the Cross is attributed with female characteristics. Many of the little cards also have detailed watercolours depicting the side wound in the form of female genitalia.

Image 2²

²This is retrieved from the digital version of H.D.'s 'Scrapbook', in Beinecke Rare Book and Manuscript Library, Yale University. < <http://brbl-dl.library.yale.edu/vufind/Record/3472699> > [accessed 16 May 2016]

Image 3³

³Fred Spear, 'Enlist Poster', in library of Congress <<http://www.loc.gov/pictures/item/00651156/>> [accessed 14 February 2015]